The University of Chicago

THE MAIDEN KING IN ICELAND

A DISSERTATION SUBMITTED TO THE FACULTY OF THE DIVISION OF THE HUMANITIES IN CANDIDACY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF GERMANIC LANGUAGES AND LITERATURES

1938

By

ERIK WAHLGREN

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ACKNOWLEDGMENTS

It is pleasant--I hope it is not also presumptuous--to record the debt which even this brief study owes to the generosity of my teachers. Chester Nathan Gould first directed my steps into the Scandinavian field; both his ample library and his great store of learning have been ever at my disposal; and it was he who suggested the present subject of investigation. It is not too much to say that but for the guidance of Archer Taylor, these pages might never have emerged from the realm of good intentions. Margaret Schlauch, through her personality and her writings, has been invaluable to me, as to all others interested in the literature of Iceland. Dag Strömbäck has contributed much by his thorough acquaintance with the language and letters of the North. John G. Kunstmann has been helpful at every step with criticisms and suggestions.

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CHAPTER I

SAGAS ABOUT THE MAIDEN KING

In the Middle Icelandic sagas, more particularly in those complicated romances which by common consent are called lygisögur, or "lying sagas,"[1] one finds the story of a proud and haughty maiden[2] who rules over a portion, more often the whole, of a kingdom. She is called meykongr, "maiden king," or simply kongr, "king." Renowned for her beauty, her wisdom, and her many accomplishments, she is wooed by princes from far and wide; but being arrogant of disposition, and furthermore, as she herself observes, being a king, she either rejects her suitors without parley, assigns them impossible tasks, or subjects them variously to humiliations, imprisonment, torture, and even death.[3] This continues until the proud lady is courted by the hero of the story, a young prince with energy and talent. He is treated like the rest, but possessing more perseverance, or being more virtuous and fortunate

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[1]See F. Jónsson, Den oldnorske og oldislandske Litteraturs historie, III (2d ed.; Copenhagen, 1924), 61 f., 68-120, cf. especially 98 ff.; E. Mogk, "Norwegisch-Isländische Literatur," Grundriss der germanischen Philologie, II, ed. H. Paul (Strassburg, 1901-09), 555-922, see 857 ff. and 879 ff. (good bibliographies); G. Cederschiöld (ed.), Fornsögur Suðrlanda (Lund, 1872), Introduction; E. Kölbing, Beiträge zur vergleichenden Geschichte der romantischen Poesie und Prosa des Mittelalters (Breslau, 1876), pp. 92 ff.; H. G. Leach, Angevin Britain and Scandinavia (Cambridge [Mass.], 1921), passim; O. Jiriczek, "Zur mittelisländischen Volkskunde," Zeitschrift für deutsche Philologie, XXVI (1894), 1 ff.; Åke Lagerholm (ed.), Drei Lygisögur (Halle, 1927); Kölbing, Riddarasögur (Strassburg, 1872), Introduction; Margaret Schlauch, Romance in Iceland (Princeton, 1934).

[2]See in particular Schlauch, pp. 92-94.

[3]An analysis of the theme is found in chap. ii of the present study.

than they, he tries again and is rewarded. Outwitting the Maiden King, usually with the aid of a helper, he either humiliates her and then marries her, or he marries her at once and repays her at leisure. This story in its numerous variations is the subject of the present study.

The sagas just referred to, like almost all the lygisögur, are insufficiently known, chiefly because they are available only in manuscripts. The existence of a few so-called "Reykjavik texts" does little to improve the situation, inasmuch as they are themselves rare.[1] It has been pointed out in several quarters that the lygisögur lack scholarly editions.[2] Until this lack is remedied, studies of them by literary historians and folklorists will be few. Hence, it has seemed worthwhile to abstract the sagas about the Maiden King and to publish the résumés together with commentary. In view of the bewildering array of the late manuscripts and our almost complete lack of familiarity with their contents, it is impossible to present a complete history of the motif. The theme is clearly defined in those sagas for which we have parchment manuscripts, and, with one or two special exceptions, this study treats only of such sagas. Nikulás saga leikara is excepted, first, because we have it in a Reykjavík text, which should insure it some hold on our attention; and second, because it affords valuable data for reference. Hrólfs saga kraka, a fornaldarsaga pertinent to our subject, is included because of its historic importance.[3]

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[1] See the list of them in Jiriczek, Zeitschrift für deutsche Philologie, XXVI (1894), 5.

[2] Mogk, p. 880; Lagerholm, p. xvi; Leach, p. 264; Schlauch, pp. 173 f.

[3] Ed. F. Jónsson (Copenhagen, 1904).

Best known of the sagas in which we are interested is Clárisaga. It has received wide notice largely because of its definitive edition by Cederschiöld.[1] Less well known, but occasionally cited because they are accessible in "Reykjavík texts," are Sigurðar saga þögla and Sigrgarðs saga frœkna.[2] Still less known are the typical Maiden King sagas Viktors saga ok Bláus,[3] Nítída saga hinnar fraegu,[4] and Gibbons saga.[5] An idea of Viktors saga[3] may be obtained from the rímur based upon it. Gibbons saga has been discussed by H. G. Leach.[6] His discussion, however, is principally concerned with the motif of the Fairy Mistress.

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[1]Clári-Saga ("Altnordische Saga-Bibliothek," Vol. XII [Halle, 1907]); notice in particular the Introduction, pp. ix-xxxviii. The editor discusses here the previous editions of the saga.

[2]Sagan af Sigurði þögula, ed. E. þórðarson (Reykjavík, 1883); Sagan af Sigrgarði frœkni, ed. E. þórðarson (Reykjavík, 1884). I have compared these printed texts with photostats of the parchment MSS, and find no essential variations. For the sake of convenience, I cite the sagas according to the titles by which they are traditionally known, and by which they are listed in the indices to the MS catalogues. The titles of specific MSS, however, one finds given correctly according to Middle Icelandic orthography: "Sagan af . . . . ." The pertinent catalogues are: Katalog over Den Arnamagnæanske Håndskriftsamling. Udgivet af Kommissionen for det Arnamagnæanske Legat, Vols. I-II (Copenhagen, 1888-92); abbreviated as AMKat, I, II; Katalog over de Oldnorsk-Islandske Håndskrifter i Københavns offentlige Biblioteker. Udgivet af Kommissionen for det Arnamagnæanske Legat (Copenhagen, 1900); abbreviated as OnKat; V. Gödel, Katalog öfver Kongliga Bibliotekets fornisländska och fornnorska handskrifter (Stockholm, 1897-1900). For further information on the MSS, consult the literary histories by Jónsson and Mogk.

[3]Also cited as Bláus saga ok Viktors, Sagan af Viktori ok Bláus, etc. Cf. F. Jónsson, Rímnasafn, II (Copenhagen, 1913-22), 604-84: "Blávus rímur ok Viktors." I have not especially treated the rímur in this paper.

[4]Sagan af Nítída hinnefraegu, etc. Pertinent information on the MSS of the unedited sagas are given below in footnotes at the heads of the various summaries.

[5]Sagan af Gibbeon, Gibbons saga ok Gregu, etc.

[6]H. G. Leach, "Is Gibbonssaga a Reflection of Partonopeus?" Medieval Studies in Memory of Gertrude Schoepperle Loomis (Paris, 1927), pp. 113-33.

Nítída saga is almost unknown.

H. G. Leach has given some information about Dínus saga drambláta.[1] Although it is not specifically a saga about a Maiden King in its present form, it is included because of the similarity of its subject matter to that of the other sagas.

The pertinence of Nikulás saga[2] is discussed below, p. 19. Ála saga flekks[3] differs from the others in that no humiliations are recorded, but the heroine of this saga is indisputably a reigning Maiden King. To judge by the manner in which this feature is introduced into the story, the feature is based on an established tradition of the Maiden King as a fictional institution. At all events, there is no smack of the Haughty Maiden about the saga in question.

In Geirarðs þáttr[4] we have an example of the haughty maiden ruler (she is not actually called "Maiden King") who curtly rejects a suitor, only to recall him later when danger threatens. Mágus saga Jarls[5] (an alternate version is Bragða-Mágus saga)[6] tells of a haughty maiden, not a ruler, who insults the emperor who wooes her. She marries him nevertheless, and is compelled by him to perform difficult tasks as a humiliation. This story sheds

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[1]Sagan af Dínus drambláta, etc.; cf. the rímur based on the saga in Rímnasafn, II, 801-23. The saga has been abstracted by Leach, Angevin Britain and Scandinavia, pp. 271-85.

[2]H. Árnason (ed.), Sagan af Nikulási konungi leikara (Reykjavík, 1912).

[3]Lagerholm, pp. 85 ff., cf. pp. lii-lxxi.

[4]Geirarðs þáttr is found in G. Þorðarson (ed.), Bragða-Mágus saga með tilheyrandi þáttum (Copenhagen, 1858), pp. 160 ff.; P. A. Ólason (ed.), Mágus saga Jarls (Reykjavík, 1916), pp. 245 ff.

[5]Cederschiöld, pp. 1 ff. This is the older version of the saga; cf. note following.

[6]Ed. G. Þórðarson, cf. above, n. 4; cf. Ólason, Mágus saga Jarls.

light on the development of the Maiden King motif.

Lastly, we shall examine several fornaldarsögur which contain the theme in one form or another. I am convinced that they are of great importance for the growth of the theme. These sagas are Hervarar saga ok Heiðreks, Hrólfs saga kraka, and Hrólfs saga Gautrekssonar.

Commentary of any sort upon the lygisögur which contain a Maiden King is not abundant, and, as far as I know, no writer has associated them as sagas of a Maiden King. Margaret Schlauch very properly discusses most of them as sagas about a cruel or haughty princess.[1] Lagerholm, commenting on the Maiden King in Ála saga flekks, cites as parallels Gibbons saga, Viktors saga, Hrólfs saga Gautrekssonar, and Sigurðar saga þögla.[2] There is in addition some general comment by Finnur Jónsson and Eugen Mogk.[3]

We turn now to the texts. Let us begin with Clárisaga:[4]

> Clárús, hero of the saga, is the son of Tíburcíús,[5] King of Saxland.[6] The famous and learned Master Pérús, a wizard from Árábía, is his teacher. Pérús assigns the prince the

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[1]Pp. 92-94; passim. [2]P. 98, n.

[3]Compare the summaries of the lygisögur in Jónsson, Litteratur historie, III, 101 ff.; Mogk, pp. 875 ff. See the bibliography on proud maidens and defeated lovers in literary tradition in H. Gering, Islendzk Æventyri, I-II (Halle, 1882-83), 165-69, xxii ff.

[4]According to the editor, Clárisaga was translated from the Latin in Paris about 1290 by the Norwegian Jón Halldórsson; cf. Gering, pp. v ff. The oldest MS dates in his opinion from 1375-1400; cf. Jónsson, Litteratur historie, III, 96; Mogk, p. 879. From this point on, names of sagas will be abbreviated in the notes.

[5]On the Latin names of emperors and others, cf. Gering, I, 7 ff.; Schlauch, pp. 42-55; "Latin Learning."

[6]On geography and geographical names see AMKat, II, 662-66 (Sec. VIII of the Indices); Kr. Kålund (ed.), Alfræði Islenzk, Vol. I, Cod. Mbr. AM194, 8vo. (Copenhagen, 1908); see the index of place-names and names of peoples, pp. 98-110; on personal names, cf. pp. 92-98; N. M. Petersen, Haandbog i den gammelnordisk Geografi . . . ., Vol. I (Copenhagen, 1834); see the ex-

tasks of composing overnight fifty strophes on Serena, Princess of Frakkland. She lives in a tower and almost has the rule of the kingdom; sixty noble maidens surround her, chief among them being Tecla, Princess of Skottland. A tame lion is in continual attendance, and a thousand knights guard the tower. Clárús, having fallen in love with the unseen princess, is resolved to sue for her hand, although Pérús warns him that she has derided and repulsed all suitors. Clárús sets out with sixty ships, all laden with merchandise. He is favorably received by Serena's father and feasted three days. Serena learns of the young man's presence through Tecla. The latter is impressed by Clárús' manly beauty, and bids her mistress treat him with consideration; but she gets a rough answer for her pains. Serena invites Clárús to the tower, a wondrous place which is described in detail. She receives him sitting on a low bench, and in accordance with his expectations, has contrived to conceal her beauty. They dine in state; at length he reveals his errand, and she answers courteously (in the picturesque language of the saga, "as if her words were grown with grass"!).[1] The final course in the repast consists of a soft-boiled egg, and this she manages to spill all over his fine clothes, whereupon "her whole disposition is changed,"[2] and she begins to revile him. Clárús retires in shame, but Serena is extraordinarily merry.

Clárús returns home and demands that Pérús help him obtain revenge. The latter is unwilling, but when threatened with death he consents, at the price of the governance of the kingdom for three years. He then causes three tents to be constructed, the first of copper and drawn by a bear of copper, the second of silver and drawn by a lion of silver, the third of gold and drawn by a griffin of gold. The wizard now rubs a powder in the hero's face to make an Ethiopian of him, and Clárús instructs his crew to call him King Eskelvarðr of Bláland. Upon his arrival, Serena gets to see the copper tent, and her cupidity induces her to invite Clárús--whom the saga now calls Eskelvarðr--to visit her. But he has become haughty and will accept only on condition she consent to share her bed with him. They now enter upon a bargain: if he cannot satisfactorily pass the night with her, she may have the copper tent and the bear. Before retiring he partakes of a drink proffered by Tecla, and immediately falls into a slumber. Now he is cast out naked on the floor and beaten by five men "that he may well remember it tomorrow, when he wakens."[3] In the morning Clárús leaves in disgrace, minus his property, but being young, he is soon well again. The farce is repeated with the remaining two precious objects, with the modification that the third time Clárús, partly by employing a magical threshold,[4] bribes

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tensive "Staða-Register" in Ríkisár Noregs ok Dana Konungs . . . . (Copenhagen, 1837), pp. 260-78; Bidrag til en oldnordisk geografisk Ordbog . . . . udg. af det Kongl. Nord. Oldskr.-Selsk. (Copenhagen, 1837); M. Lorenzen (ed.), Mandevilles Rejse i Gammeldansk Oversaettelse (Copenhagen, 1882); C. C. Rafn (ed.), Fornaldar sögur Norðrlanda, III (Copenhagen, 1830), 675 ff.: "Register."

[1] P. 21. [2] P. 22. [3] P. 41.

[4] Pp. 47 f. Runes were carved upon it; the exact procedure is not certain.

Tecla (by promising to marry her unless she voluntarily renounce him) into revealing the secret of the drink and putting but half the usual sleeping-potion into the cup. This time our hero sleeps just half the night. He is thrown on the floor and beaten as usual, but in the early hours comes to, somewhat stiff, it cannot be denied, but quite vigorous. He springs into bed beside the princess and experiences no further discomforts.

After a month the two are married. They retire to a tent on the shore, where they spend the night. But when Serena wakes up she is alone with a miserable beggar. All the valuables are gone, and the beggar abuses her to boot. However, convinced that he is her husband, she will not leave him, in spite of threats and ill treatment, and in the days that follow she displays a touching devotion. After many humiliations for Serena, Clárús is reconciled to her. The beggar, it turns out, is crafty Pérús. There is now only one obstacle to a happy married life with Clárús: Tecla, it will be remembered, has prior claims. The latter renounces her rights, and is married off to a distinguished man in reward. Certain moral reflections follow. It seems that Pérús had really wanted Serena to grow discouraged and return to her father, but had relented at her steadfastness. He could actually have pushed things along a little faster, but thought that Clárús stood in need of a little hardship for his disobedient attitude in the beginning. Needless to say, the story is not bettered by such explanations.

The little-known Sigurðar saga þögla (Saga of Sigurðr the Silent) narrates a similar story:[1]

In the days of King Arthur, King Lúdóvíkús of Saxland and his queen, Eufemia of Kurland, have three sons, Hálfdan, Vilhjálmr, and Sigurðr.[2] They have likewise a daughter named Flórentía, who plays no rôle in the story.[3] Hálfdan and Vilhjálmr are accomplished in all the knightly arts, but Sigurðr, youngest of the trio, is a dull-witted stay-at-home who cannot even speak when addressed. At the age of seven years he is sent from home and fostered by Count Lafranz of Lixion. He enters into foster-brotherhood with young Randver, son of Jarl Neri, governor of Holtsetuland,

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[1] Jónsson says nothing about the similarity of Sþ and others to Clár. MSS: AM596 4to, dating from 1375-1400 (AMKat, I, 763): this is a fragment of five pages; AM152 fol. (AMKat, I, 106 [No. 4]), dating from about 1450. I have compared this with the Reykjavík text and found no wide divergencies. References are to the printed text.

[2] On genuine Scandinavian names see particularly E. H. Lind, Norsk-isländska dopnamn ock fingerade namn från medeltiden (Uppsala and Leipzig, 1905-15); Lind, Norsk-isländska personbinamn fran medeltiden (Uppsala, 1920-21). Cf. the indices to the several editions of the Icelandic sagas.

[3] Flórentía is the name of the Maiden King in Gib. Maiden King names typically end in -a in the lygisögur; not so in the fornaldarsögur.

and the latter's wife Secília.

King Flóres of Frakkland and his queen, Blantzeflúr, have an only daughter, Sedentiana, a maiden who is excelling in every respect. Flóres surrenders both his crown and his monarchial cares to Sedentiana, who straightway is crowned king. She takes up residence in a splendid castle by the sea. Many suitors arrive to beg for her hand, but the Maiden King feels herself insulted by such proposals, and casts the luckless men into a pit to starve. In the meantime, Hálfdan and Vilhjálmr have gone a-viking. Each in turn meets a certain dwarf-child, and Hálfdan curries misfortune by mistreating it, whereas Vilhjálmr is kind to it. This act does not, it is true, bring him success, but it does lighten his misfortune, as will shortly appear. The two brothers hear of the proud Maiden King, and decide to woo her. Disguised as merchants, they fare to her kingdom. She is so far from being pleased at their suit that she has them cruelly branded, and with her own hands carves the blood-eagle[1] on them--yet strange to say, the two survive this treatment.

Young Sigurðr meanwhile has many adventures. He discovers and rescues a lion from the claws of a dragon, thus gaining for himself a faithful pet. Presently he rescues a pair of female trolls from his companion the lion (the trolls had been about to devour his horse!), and secures thus not only their friendship, but valuable gifts, including a nature-stone. After many other adventures--during which it becomes apparent that Sigurðr is as fluent in speech as the next man--he sets out to avenge his brothers. He and his foster-brother Randver gather an army and assault King Sedentiana's castle. Their forces are repulsed and Sigur r and Randver are taken prisoner, after which they are consigned to a foul pit to be killed by reptiles or to die of hunger. After some time several men arrive to remove the corpses. The heroes are only pretending death, however. When a man is let down on a rope to investigate, Sigurðr slays him, shins up the rope, effectually quells resistance above ground, and draws up his companion. They now set off for the woods.

Sigurðr compels a dwarf to assist him by stealing Sedentiana's nature-stone, after which, armed with his own magic implements, he is in a position to deal with her to some advantage. He spends the winter in her castle--disguised, of course--without ever seeing her. In the spring, he appears before her as a handsome knight clad in white armor and atop a prancing white charger. By virtue of his magic arts, he can compel her to follow him wherever he goes. He sets off riding over the plain, she descends promptly from her high tower to follow him, and does so as long as there is daylight. At nightfall the rider disappears from sight, a fearful storm arises with sleet and cold, and she is like to perish with misery. At this point a rough herdsman appears and asks after her name and station. Reluctantly she is compelled to identify herself, praying him meanwhile on the one hand to give her shelter, and on the other to let no man know of her misfortune. With terror she learns that the price of shelter is the loss of her Maiden-Kingly chastity. Rather

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[1] This savage punishment harks back to ancient times; cf. below, p. 28, n. 1.

than perish she submits and crawls under his rough skin cloak. The herdsman to whom she thus submits is of course the hero in disguise. On awakening she finds the fellow gone, but the handsome knight is waiting for her, and the day passes as before. At eventide a storm arises, and to save herself King Sedentiana yields to a loathly dwarf. The third night brings a dreadful giant. By this time, the proud Maiden King is somewhat less proud, and upon awakening is relieved to find herself in her own courtyard. She feels that she is going to give birth to a child. By her occult knowledge she is aware that Sigurðr is the father of it, "and at this she was glad in her secret heart."[1]

In due time Sedentiana bears and quietly rears a son, whom she names Flóres. Long years pass, during which the lad grows apace, while Sigurðr and his brothers are having adventures abroad. One day the three brothers return. They are fairly received, and there is every prospect of a speedy reconciliation. But Sigurðr is far from satisfied with the revenge which he has had. Through magical agencies he causes on three successive days a spectacle to be performed depicting the tortures undergone at Sedentiana's hands by his brothers Hálfdan and Vilhjálmr. This serves to drive home the scenes which follow. On the fourth day a new story is dramatized: Sedentiana's unhappy adventures of some years back. The play proceeds in three acts, so that the herdsman, the dwarf, and the giant each may enact his proper rôle. The creatures even try to add injury to insult by attempting to harm the Maiden King, and must be driven off. For an anticlimax, Sigurðr indulges in a detailed explanation, whereupon he forgives Sedentiana, acknowledges young Flóres (after some little banter), and legitimizes him by a long-delayed marriage.

In Viktors saga ok Bláus (Saga of Viktor and Bláus) we find a recurrence of the motif of the drugged sleeping potion and the beating which were observed in Clárisaga. The story is as follows:[2]

Viktor, son of King Vilhjálmr of Frakkland, inherits the throne on his father's death. He converts all his movable property into money, consumes it in a series of magnificent banquets, and sets out on his travels. Meeting Bláus, king of Affríka, he swears brotherhood with the latter, and the two monarchs travel about the world on a magic carpet. They meet a merchant named Samarjon, Bláus exchanges his kingdom for the latter's fleet of vessels, and the foster-brothers travel far and wide on Viking expeditions, returning at length to Frakkland, where Viktor settles down as king.

After much merry feasting, Bláus proposes that Viktor

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[1] P. 90.

[2] AM593b 4to (AMKat, I, 762 [No. 1]); AM471 4to (AMKat, I, 656 [No. 7]); St. Perg. fol. No. 7 (Gödel, p. 23 [No. 8]), from the end of the fourteenth century. See Jónsson, Litteratur historie, III, 109; Mogk, p. 881.

find himself a queen, and describes many women famous for their beauty and intelligence. Viktor will have none of them, until he is told of the beauteous Fulgída, whose fame is everywhere, who alone rules over all Indíaland, and who has rejected and shamed many a suitor. Despite warnings, Viktor is resolved to set out and win the lady. Fulgída receives him well at first and bids him to a feast. Presently Viktor names his errand. The monarch is wroth, for Viktor's miserable country is as nothing compared with her vast empire. He is worthy of death for his insolence, she says; but his youth and beauty have softened her heart, and she will allow King Viktor to share her bed. Nothing loath, Viktor falls into her cunning trap, and shares a cup of wine with her. What Viktor does not know, is that the proffered cup is provided with a double bottom. We can surmise the rest: our hero drinks from the part containing the drug, falls asleep, and is beaten by the Maiden King's followers. In addition to this he is shaved and tarred. After this experience, Viktor returns home in an unhappy frame of mind. He is not permanently daunted, however, and sets out again, disguised as the merchant Samarjon, with a precious cargo. Fulgída, like Serena, is greedy, and Viktor induces her to put foot on a particularly beautiful carpet. This is the magic carpet, of course. Viktor immediately abducts her and they fly back towards his kingdom. Fulgída can accomplish nothing by tears, but her craft does not desert her. She pleads for a favor: that he fetch her an apple from a certain oak (sic!) which they pass on the way. Convinced that no harm can result from this, Viktor ascends the tree. Fulgida assumes command of the carpet and darts home before he can reach the ground. For this he must endure reproofs from Bláus, and grows sensitive on this score.

His foster-brother is, however, a true friend and prepares to go a-wooing on Viktor's behalf. He and his follower Kodier visit Indíaland disguised as brothers. They proceed to impress an influential abbot with their knowledge of medicine, and when Fulgída is afflicted with a sudden and unknown malady (by their agency), the abbot secures permission to have the fake physicians visit her. They claim to be able to effect a cure, but only on condition that they may be alone with her for seven days in a stone building. She consents, but selects forty warriors to guard the place. This precaution proves unavailing. Assisted by a mysterious companion, Bláus and Kodier get Fulgída through the stone walls without awakening suspicion. While Viktor transports her to Frakkland, Bláus remains behind in her stead. In this disguise he is wooed by King Solldan of Serkland, whom he tricks by kidnapping his daughter. She is likewise taken to Frakkland, and a double wedding ensues. Viktor secures Indíaland as a marriage-portion, and Bláus succeeds his father-in-law as king of Serkland.

Nítída saga hinnar fraegu[1] (Saga of Nítída the Famous)

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[1]AM529 4to (AMKat, I, 678 [No. 2]), from the sixteenth century; supplemented by AM537 4to (AMKat, I, 681 [No. 1]), from the seventeenth century. This latter will be abbreviated *Nít.

adds a number of details to the Maiden King situation. The mysterious helpers and the flying about in the air of Viktors saga ok Bláus are duplicated here, abductions succeed each other in rapid succession, and to crown the matter, there are two heroes! The story is as follows:

> King Nítída lives at Parisborg and rules over all of Frakkland. Surpassing fair, she is cleverer than any clerk, and the keenness of her gaze puts even the carbuncle to shame. Nítída has a smith, Hippolítus, who is exceedingly cunning with jewels and precious stones--but this promising motif fizzles out for no good reason. Nítída sets out for Púl to meet the wealthy Queen Egídía, who has fostered her during childhood. Egídía has a son Hléskiöldr, whom Nítída takes on as a travelling companion and ally. When now Egídía mentions a certain island named Vísíó, governed by Jarl Virgílíús, the Maiden King is determined to visit the place. She and Hléskiöldr visit the place, find that on the island there is a lake and in the lake a smaller island called Skógablómir, which they reach by means of a convenient magic boat. Here Nítída discovers and appropriates a stone vessel with four corners, several nature-stones, and some magic apples. These magic objects are the source of her magic powers.[1] Nítída and her companion are pursued by Jarl Virgílíús,[2] but the nature-stone protects them. After this the wizard disappears from the story.
>
> King Húgon of Miklagarðr has two children, a son Ingi, "most seemly of all men," who slays vikings, and a comely daughter, Princess Listalín. King Solldan of Serkland has three sons, Logi, Vélogi, and Heiðarlogi. The last-named, eldest of the brethren, has black hair and a black beard. They are typical "bad men." King Febrúaríús of Indíaland has a son Livóríús, famed for his beauty and for his manly prowess. Unlike Heiðarlogi, he has fair hair. Livóríús has a sister named Svíalín, surpassingly beautiful. Livóríús lies a-harrying both summer and winter, and gains thus both fame and fee. He is so much for the women that they have no peace of him--"but no king's daughter had pleasure of him long."[3]
>
> Ingi sets sail from Miklagarðr for Parisborg. Looking into her nature-stone, Nítída sees him coming with his golden sail, and sends out to greet and invite him to a feast. When he mentions his suit, however, she curtly spurns him, and he goes off a-harrying again. One evening he puts in at an island, where he meets a man named

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[1] The nature-stone was a favorite magic object. See Gering, I, 216 f.; Kålund, pp. 77-83.

[2] Virgil was in high demand as a necromancer; see J. W. Spargo, Virgil the Necromancer (Cambridge [Mass], 1934).

[3] P. 33v.

Refsteinn.[1] In return for the promise of rewards the latter undertakes to secure the Maiden King without a battle. The two men go to where Nítída is disporting herself with her maidens and in obedience to directions, Ingi drops his cowl over her. She is now transported to his kingdom, where Listalin and the entire court receive her and Ingi with rejoicing. A great wedding-feast is given, but the Maiden King makes use of her magic stone and flies away home before the very eyes of the banqueters. With the aid of another helper, the man Sloegrefr,[1] Ingi makes another attempt. Nítída is prepared, and has bathed a female thrall with water from the stone vessel obtained on Vísíó. The water makes the wench appear as fair as Nítída herself. A look in the nature-stone suffices to make the girl dumb for a month. Ingi arrives in due course. Throwing his cowl over Íversa, the pretended Maiden King, he carries her off to his ship, where he prepares a bed on the poop-deck. In sharing this bed with her, he thinks he has accomplished his revenge. But his sister Listalin suspects the nature of the deception, and her suspicion is justified when, at the expiration of a month, Iversa is restored to speech. The girl is stripped and her beauty vanishes at once. Ingi is enraged, and the story spreads over all nations.

Heiðarlogi and Vélogi now hear of this, and think they will fare better. Nítída, aware of their approach, has made elaborate preparations with the aid of the wisest men of the kingdom. Hléskiöllдr goes forth, takes aside each of the brethren in turn and suggests that he make haste to secure the Maiden King's favor before the other brother takes action. Each is lured inside the castle, cut off from possible assistance, and summarily slain. At this their men lose heart and return to Serkland.

We turn now to Livóríús. Riding in the forest one day, he meets a dwarf, who promises to help him secure control over the haughty Maiden King. In time they arrive at Parisborg, where they are kindly received and invited to the banquet-board. The dwarf has given Livóríús a gold ring, which at the proper moment is to be applied to Nítída's throat, while the dwarf sees to it that none follow. The trick succeeds; but no sooner is the Maiden King back in Indíaland than she draws forth her nature-stone and not only returns home, but takes with her Livóríús' sister Svíalin. The latter is well treated, and the two become inseparable companions. At this point King Solldan, he who has lost two sons at Nítída's hands (the third son has disappeared from the story), gathers a huge fleet and sails towards Frakkland, bent on securing the Maiden King's hand. Her companion Hléskiöllдr summons troops and vessels and sallies forth to meet them. A fearful battle follows, with great losses on either side. Matters are beginning to turn against Hléskiöllдr when a strange fleet arrives and saves the day. The leader of the fleet is Livóríús. The latter cures Hléskiöllдr of his wounds, and after a space gives him a fleet and sends him home.

Livóríús now goes away on Viking expeditions, and one day lands in Svíaland, where his mother's sister Aldía has the rule. She receives her nephew and entertains him nobly. On

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[1]Probably a dwarf?

one occasion, as they are conversing, she announces her regret over his lack of fortune with Nítída: for Livóríús is the talk of all in manly prowess. Aldía advises him to sail back to Frakkland disguised as King Eskilvarðr of Mundía. This he does accordingly and is not only treated well but remains in Parisborg the whole winter. He is preparing to sail when the Maiden King produces her nature-stone and in three installments allows him to survey the kingdoms and peoples of the world. From several covert allusions on her part it becomes clear that she suspects his disguise. Of her own accord she relents and bestows her hand upon the overjoyed Livóríús. Ingi gets the latter's sister Svíalin, while his own sister is married off to Hleskiöldr.

Gibbons saga[1] (Saga of Gibbon) presents a new variation on the theme:

Gibbon is the son of King Vilhjálmr of Frakkland. Pursuing a deer which he has wounded with his crossbow, he discovers a magic carpet. Stepping on it, he is conveyed to Princess Grega of Grikkland, with whom he spends an entire year, but chastely. One day Gibbon chases another deer, and comes to a clearing, where he makes the acquaintance of the dwarf Asper. Asper takes him to where he may see the beautiful Maiden King Flórentía of Indíaland, as she reclines on her couch. Gibbon promptly makes a heitstrenging[2] to win the fair one. Failing on the first trial because of a mysterious trance, he sets off again with a companion, Kolr, and sixty ships. This time he is so well received that he is allowed to spend the winter at Flórentía's court. But to win her he must overcome her at harp-playing, and then, if he is still in the running, overcome her viceroy, Eskupart, a fearful champion who has already slain fifteen princes and placed their heads on the pillars surrounding the palace.

Gibbon plays the bespelled harp to perfection, and slays Eskupart. In revenge, the Maiden King summons her army to slay Gibbon. His entire force is slain, and he and Kolr fall of exhaustion, but are saved by the timely arrival of Gibbon's sister Ferita and the dwarfs Asper and Lepús,[3] Asper now brings him secretly to the sleeping Flórentía, renders her helpless by means of a magic veil, and allows Gibbon to work his will on her. The fruit of this forced union is a son, who in obedience to Eskupart's dying decree, is named after him and is under the obligation of seeking vengeance for his mother's shame. Gibbon returns to Grega and marries her, while Flórentía retires to a cloister especially erected for the purpose, and will hold converse with no man. Young

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[1] AM335 4to (AMKat, I, 575 [No. 6]), from about 1400; St. Perg. fol. No. 7 (Gödel, p. 23 [No. 7]), a fragment; AM585c 4to (AMKat, I, 746), from the late seventeenth century. See Jónsson, Litteratur historie, III, 111; Mogk, p. 882.

[2] An oath; cf. R. Cleasby and G. Vigfússon, An Icelandic-English Dictionary (London, 1874), p. 253.

[3] On dwarf-names see C. N. Gould, "Dwarf-Names: A Study in Old Icelandic Religion," PMLA, XLIV (1929), 939-67; cf. the names of fighting dwarfs, ibid., p. 961. "Lepús" is a translation of "Heri," cf. ibid., pp. 949, 961.

Eskupart is reared by Flórentía's uncle, the patriarch Alanús. In the course of time Eskupart arrives in his father's kingdom and they wage a terrific combat, which happily has no more serious results than that they are both incapacitated for seven months. Gibbon and Eskupart are united, and Gibbon, then having attained (by reasonable estimate) the ripe old age of thirty odd years, relinquishes the rule of the kingdom to young Eskupart.

Dínus saga drambláta[1] (Saga of Dínus the Proud) tells not only of a tricky woman, but also of a haughty man who is just as tricky:

Dínus, son of King Ptolameús of Egypt, lives in a noble hall with his own guard of forty young men. His pride and arrogance, particularly towards women, grows with time. Princess Phíloménía, daughter of the emperor of Bláland, learns of Dínus through some Egyptian merchants. Phíloménía herself is immensely proud and lives in a magnificent hall, with forty handmaidens to serve her. Disregarding her father's cautions, she sends messengers to Dínus bearing a magic apple. When Dínus and his nobles share it, they are filled with an overwhelming passion, and set out at once for Bláland, although Dínus already suspects that a trick has been played upon them. Dínus and Phíloménía greet each other cordially, and a feast takes place. At bedtime they repair to her chamber for the night, his forty followers likewise being paired off with her forty maidens. At this point, however, the young gallants are attacked by forty savage men-at-arms, black and large as giants. Dínus and his men battle for their lives all night, only to perceive at dawn that they have been striving against a forest of trees. They ride off in shame, mocked from the walls as they go. Before long Dínus gets his revenge by posting up a little golden tablet which causes Phíloménía, her father, King Maximinianús, the queen, and all the prelates of the kingdom to dance in the streets like jongleurs the instant they gaze upon it. From this inconvenient situation the people of Bláland are rescued by Anachoríta, a chance ally, who has himself blindfolded and then burns the tablet.

Phíloménía gets her revenge in turn by again sending messengers, this time with a magic drink, which has precisely the same effect as the apples previously used. When the men awaken they discover that in addition to their passion, they have been afflicted with four great horns apiece. Dínus employs his wiles and induces the women thus to share a magic apple, which turns them into crows and forces them to follow him and his men wherever they go. Mutually handicapped, the men and the women come near starving to death on this expedition. Dínus and his company are saved by Eremíta (a worthy counterpart of Anachoríta), a chance acquaintance, whose magic potion causes their horns to fall off and turn into golden horns fit to drink from. The crows are transformed

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[1] AM575a 4to (AMKat, I, 737 [No. 1]); AM657 4to (AMKat, II, 669 [No. 9]); St. pap. fol. No. 1 (Gödel, p. 118 [No. 7]). Cf. Jónsson, Litteratur historie, III, 110; Mogk, p. 884.

into their natural shapes by Anachoríta, who comes in the form of a dragon and haunts Egypt for three days, cutting off the light of day with his immense wings. The King of Bláland now deems it expedient to use fair, if tricky, words in dealing with Dínus. The latter responds to Maximinianús' courteous invitation to visit Bláland. It has been prearranged between Phíloménía and her father that bells will be rung as the men are preparing to retire, each with his lady, and that the king and his soldiers shall thereupon come and annihilate them. But a magic square of cloth which Dínus receives from Eremíta renders the maidens helpless, and the heroes spend a most pleasant night; while the king and his men outside, attempting to heed the bells, are caught up by a whirlwind, thrown into a foul ditch, and terrified beyond description. Dínus and his company then depart, for such affairs as these "never last more than a single day in our country." There is weeping and wailing in Bláland. Maximinianús contemplates revenge; but while asleep in his tent in the open field (whither he has repaired with his army), he is taken on a journey by Eremíta, disguised as a dragon, and is so systematically browbeaten and terrified that he is only too happy to come to terms with Dínus. The saga ends with a marriage, a great feast, and general happiness.

Dín is decidedly the most extreme of the Maiden King sagas as respects vulgarity. It is somewhat of a relief to learn that the Maiden King in Sigrgarðar saga frœkna[1] (Saga of Sigrgarðr the Bold) is treacherous because she is under a spell. The story is as follows:

Sigrgarðr is the son of King Ríkarðr and Queen Silvæn of Garðaríki. He is a man of great promise and a Don Juan to boot; with the fair sex he does pretty much as he will. He cares not what rank or position they hold, whether they are wedded or single, and with none does he stay longer than three nights. Many have suffered through this conduct of his, but nobody has dared act. His followers have learned to imitate him and have thereby grown in fame, though not in popularity. Ingigerðr is the eldest of the three daughters of King Hergeir of Tartaría. Her evil stepmother, Hlégerðr, has put a spell on her which makes her so haughty towards suitors that she even puts them to death. In addition to this, the stepmother has transformed Ingigerð's two sisters and accomplished their father's sudden death. Ingigerðr now takes over the throne and becomes a Maiden King.

Sigrgarðr hears of King Ingigerðr and desires her in marriage. She is persuaded by him to permit him to spend the night with her, but gives him a drugged night-cup first, which is his undoing. As a sign of good faith, he has given her his standard, which she naturally proceeds to keep. On

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[1] AM556a 4to (AMKat, I, 706 [No. 1]), fifteenth century (fragmentary); AM167 fol. 2 (AMKat, I, 139). Cf. Jónsson, Litteratur historie, III, 115 f; Mogk, p. 883.

top of this, Sigrgarðr sleeps away his sword and shield the first night and his dragon-ship the second (there is no bargain similar to the one in Clár--these are simple gifts of appeasement). After the first slip, Ingigerðr is cordial to him; on perceiving him the second morning she breaks out into violent abuse. Sigrgarðr is by now suspicious of the cup and resolves to do better the third night. This time nothing is offered him, and Ingigerðr opens her arms to him with suspicious cordiality. The hero is caught unawares by twelve slaves who beat him unmercifully, though he manages to kill three of them. Her whole force is aroused, and only the timely arrival of his own men saves Sigrgarðr from death.

He now applies to his father for help, but the old king is of the opinion that this is a business which had best be abandoned. Not sharing this view, the hero changes clothes with a merchant named Jónar and tries to traffic with the Maiden King, but she uses magic and tricks him of his wares. Yet her better nature shines through all this. Sigrgarðr meets a terrible viking named Knútr and slays him, but assumes Knút's clothes and name and gives out that he himself has been slain. When he later meets Ingigerðr, she tries desperately to revenge the supposed death of the man whom she secretly loves. The hero now visits the Maiden King together with two assistants whom he has picked up during a voyage at sea. Together they apply to her for shelter during the winter. She appears to assent, but quarters them in a stone hall, in the middle of which is a destructive pit covered over by rushes. They escape the pit (which already contains thirty corpses), and for the sake of precaution break the row of upturned spearheads on the benches along the walls.

As purported payment for their winter's keep in these treacherous quarters, the three foster-brothers undertake to accomplish tasks which the Maiden King is convinced cannot be performed. Stígandi, first of the brothers, must fetch ninety swine alive and unhurt by the first day of summer. Hörðr, the second companion, must fetch back ninety horses and Sigrgarðr-Knútr one hundred under the same conditions. During the search they are beset by three hired ruffians, Kampi, Skeggi, and Toppr, who already have slain six of Sigrgarðr's men; by a vicious she-wolf, which is Hlégerðr in disguise; by trolls, a giant, a dragon, a serpent defending a hoard of gold, and by a three-horned ox. In the face of these incredible difficulties the hero and his companions secure the stipulated animals, alive and unhurt, and return them in the very nick of time. Sigrgarðr is bitter by now, and his foster-brothers can barely restrain him from slaying the Maiden King for the trouble she has put upon them. All is well, however: Ingigerðr is released from her spell, her sisters assume their natural shapes, the foster-brothers Stígandi and Hörðr turn out to be handsome men in their own right, and a triple marriage is the gratifying consequence.

In Mágus saga Jarls[1] (Saga of Jarl Mágus), also called

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[1]AM580 4to (AMKat, I, 743 [No. 4]), beginning of the fourteenth century; AM533 4to (AMKat, I, 680 [No. 1]), beginning of the fifteenth century; AM152 fol., and others. Jónsson says

Brágða-Mágus saga, we find another haughty woman, although she is not a ruler. The opening chapters relate the adventures of King Játmundr with her:[1]

> Játmundr is emperor of Saxland, and an excelling man in every respect. One of his followers, a man named Sigurðr, seeks to induce the emperor to marry someone of equal station. When it is pointed out that no such a woman can be found, he insists that Princess Ermengá is the perfect match for Játmundr. Ermengá is the daughter of King Húgon of Miklagarðr. Játmundr commissions Sigurðr to work out some of his brashness by wooing the lady on the emperor's behalf. Ermenga is not a king, but her objection to Játmundr is indicative of a ruling spirit: "Einn vill hann ráða" ("He wants to rule alone"), she remarks, and is not anxious[2] for the alliance. At length they are united in matrimony, but Jatmundr continues to cherish the thought that she was cantankerous during the suit, and in revenge assigns her three "impossible" tasks, chief among them being to bear a child by him during his absence. She fulfills the requirements, partly in the disguise of a Jarl Íringr (or Híringr), and the emperor is reconciled.

At this point the saga goes on to treat of other matters and personages. It would be difficult to say exactly how close this introductory section is to Maiden King tradition. Some of the elements, at any rate, are present.

In some versions of this saga the so-called Geirarðs þáttr jarls (Story of Jarl Geirarðr) is included.[3] The story briefly is as follows:

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this is one of the oldest, dating from about 1300; cf. Jónsson, Litteratur historie, III, 101-03, Mogk, p. 884. Cederschiöld's edition, q.v., is the shorter, and does not include the þáttr about Jarl Geirarðr. G. þórðarson's is the "complete" version. This one will be referred to as BrM, the preceding as Mág; cf. above, p. 4, n. 4.

[1]This story was grafted upon the saga at an early date, and has nothing to do with the source of the main portion; cf. the Old French epic Maugis d'Aigremont, ed. Castets, Rev. d. lang. romanes, XXXVI (1892), 5-416; to this cf. E. Kempel, "Das Handschriftenverhältnis und die Sprache des altfranzösischen Heldengedichtes Maugis d'Aigremont," Rom. Forsch., XXXIII (1915), 617-82.

[2]Ed. þórðarson, p. 4.

[3]Cf. n. 1 above. This is also an early saga, or þáttr; cf. þórðarson (ed.) Brágða-Mágus saga, pp. 160 ff. See also Jónsson, Litteratur historie, III, 111.

Princess Elinborg (she is not actually called king) of Frakkland has taken over the kingdom after the death of her father, King Karl. She is haughty and insulting to eligible young men, including Jarl Geirarðr of Småland.[1] It happens, however, that she is roughly demanded by King Príamús of Serkland, who is in the habit of defiling women who capture his fancy. Elinborg is now at a disadvantage, for Príamús is a mighty warrior. She now recollects Jarl Geirarðr, and sends her foster-father to him for help. Geirarðr is naturally enough none too well disposed towards the erstwhile haughty ruler, but love prevails over pride and he repairs thither with two friends. In the end he rescues Elinborg at Rímarborg (Rheims), and they are wed.

This is at least close to the theme of the Maiden King. We have a genuine Maiden King, however friendly she may be, in Ála saga flekks[2] (Saga of Áli with the Birthmark):

Áli flekk, the son of King Ríkarðr of England, has been exposed because of a deformity, has been rescued from death, but later inflicted with an alög or spell by an ill-disposed serving-woman. He comes to no permanent harm, however, and sets out on his travels. Áli comes presently to Tartaría and learns that this kingdom is governed by a Maiden King, Þornbjörg by name. Áli is nicely received by her, and gives his name as Stutthe inn. Þornbjörg notices that he is unusually silent about himself, and divines that magic spells are at work and that he is of royal extraction. Áli is able to save the Maiden King and her kingdom by taking command of her army (all of two hundred men!) and repelling an invasion by Jarls Álfr and Húgi of Indía. His reward is marriage with the royal lady. Through all his subsequent misfortunes Þornbjörg is a true helpmate,[3] and the two are finally enabled to settle down, rule England and Saxland, and rear three fine sons.

Nikulás saga leikara (Saga of Nikulás the Sportsman) is extant only in late manuscripts.[4] Since the pertinent elements in this saga are confused, it is difficult to draw inferences from it regarding the history of our theme; in any case, however, the material is worth discussion. The story is as follows:

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[1]On Småland, cf. Lagerholm, p. 41, n.

[2]Ed. Lagerholm; cf. Jónsson, Litteratur historie, III, 109 f.; Mogk, pp. 873 f.

[3]Like Þorbjörg in HrG.

[4]In late paper MSS only. Ny konglig Samling 331, 8vo. (OnKat, p. 288 [No. 12]); from the seventeenth century. Ed. H. Árnason, Sagan af Nikulási konungi leikara (Reykjavík, 1912).

Nikulás is the orphaned son of King Festús of Ungverjalandi. Not being of age as yet, he must defer to the judgment of the regent, his foster-father Jarl Skinnvari. Nikulás becomes known for his extraordinary passion for and skill in sports, but the people believe that he indulges his penchant at the expense of the realm, and Skinnvari is bluntly of the opinion that Nikulás should get himself a queen. He knows of a suitable one, in fact; she is Dorma, daughter of King Valdimar of Grikkland, and a famous and talented maiden in every respect. The only misfortune is, as Nikulás points out, that she is most disagreeable to wooers, "who deem themselves well off if they come away without bodily harm."[1] This pusillanimity is unbecoming in a king, remarks Jarl Skinnvari, who straightway is commanded to make himself responsible for getting Dorma's assent to a proposal of marriage.

Skinnvari sets out for Grikkland, arrives in course, and is kindly welcomed by King Valdimar, until the latter learns the nature of his errand. At this he breaks out into a violent tirade and sends the jarl packing without even a sight of the princess. Dorma, it seems, has taken it amiss that she has not been consulted (her reputed haughtiness is forgotten--or was it perchance a stray feature?), but is assured by her father that Nikulás has bewitched her by means of his magic. Follows now a series of adventures, culminating in the trick by which Skinnvari manages to get Dorma betrothed to Nikulás.[2] Later, Nikulás assumes the disguise of "Þórir the Merchant," and thoroughly pulls the wool over King Valdimar's eyes, although Dorma, apparently not at all unwilling in the affair, has a magic mirror which reveals everything. The princess is finally abducted, the ensuing complications (for her father takes this hard) are smoothed over, and Nikulás and Dorma live happily ever after. One of the most interesting features of this saga is the tale-within-a-tale, which deals with a Maiden King and by indirection refers to Dorma--as noted above, she is not called "Maiden King" in the body of the saga. This subsidiary tale is a love story, and the Maiden King is the very contrary of haughty.

We have now examined those lygisögur which constitute--or seem to constitute--what we might call the Maiden King tradition. That this tradition lived on is attested by the large number of late manuscripts listed in the catalogues by the familiar titles "Sagan af Sigurði Þögla," etc., and by the rímur based upon them. But it is also shown in other ways. We see it in the formation of a new saga from some of the old elements--a saga such as Sigrgarðssaga Ríkarðssonar, which Finnur Jónsson tells us is a saga about the Maiden King Ingigerðr of Garðariki.[3] The

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[1] P. 5. [2] P. 16. [3] Litteratur historie, III, 140.

notion of a Maiden King seems to have taken hold of the saga-writers' imaginations to the extent that it became a convention. For example, as we have remarked above, there is in Nl a tale-within-a-tale.[1] This is a touching love-story. The maiden is not haughty, she inflicts no punishments or hardships on her lover, and she is not mistreated by him. Nevertheless, she is a reigning Maiden King.[2] And that, no doubt, is much better than being a mere princess! Again: towards the end of the same saga, that is to say, of Nl, we learn that Nikulás and Dorma are blessed with a daughter, Valdína. How natural it is, if one bears the Maiden King tradition in mind, that her grandfather should give her ten cities (or castles) to rule over, and that there should be a "great saga" about her! This, at least, is what is related.[3]

Partalopa saga[4] is a typical story about a fairy mistress. But the opening lines bear all the earmarks of the Maiden King story: King Saragús of Miklagarðr has a daughter, Marmória, the fairest and wisest of women. When Marmória is fifteen years old, her father dies, and she then becomes Maiden King over the whole empire. So exalted is her station that no fewer than twenty-four kings are required to attend her. Her advisers think she should marry; but she will not consent to give her hand to any but "the foremost knight of all."[5] King Hlöðvir of Frakkland has a son, Partalopi, who at fifteen years is wiser than any clerk. Marmória learns of this, visits his kingdom secretly to observe him, and finally decides to make him visit her. To marry him would lower

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[1]Pp. 30 ff. [2]P. 31. [3]P. 63.

[4]Ed. O. Klockhoff (Uppsala, 1877); cf. the Introduction, pp. i-xxii. Partalopa saga is based upon a French original, Partonopeus de Blois, by Denis Piramus; observe the bibliography in Klockhoff's notes; see further Schlauch, pp. 167, 185; Leach, Medieval Studies, pp. 113-33.

[5]P. 1.

her own station, for Partalopi is subject to the Maiden King. He does in fact visit her, and she is nothing but kind to him. After a series of adventures on his part, they are married. The initial aspect of the story, that of Maiden Kingly hauteur, disappears after the first few lines of the saga. Now, the interesting thing is that we have definite Continental antecedents for this story, and in these the maiden is no king, but an ordinary queen. The Icelandic scribe who copied this story into his naive tongue was doubtless glad of an opportunity to make use of a convention which was popular in Iceland.

We have now examined the lygisögur which tell stories of the Maiden King. But we cannot in good conscience proceed to analyze the story without examining its earlier stages--if the term be allowed--in the fornaldarsögur. Perhaps the earliest account is in the Hervarasaga:[1]

> Hervör, daughter of the mighty champion Angantýr, fares about as a shield-maiden and leader of a band of vikings. After her father's death, she enters his tomb and makes him yield his sword, the fateful Týrfing. Later, but of her own free will, she marries the warrior Höfund. The rest of the story does not immediately concern us.

Now, this simple account does not sound much like the elaborately fantastic tales described above. But it is important exactly because it is (presumably) the oldest example of a female ruler in the sagas. Further, it is very close to similar accounts in Saxo Grammaticus, such as that of Alfhild, leader of a band of maiden vikings, of Gyrithe, who fights in man's attire, and of the numerous maidens who are haughty towards their suitors.[2] One remembers the mythical Quenland described in Adam of Bremen

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[1] C. Rafn (ed.), Fornaldarsögur norðrlanda, Vols. I-III (Copenhagen, 1829-30), I, 432 ff.; J. Helgason (ed.), Heiðreks saga (Copenhagen, 1924), pp. 104 ff.

[2] See below, p. 26, n. 4.

and later by Olaus Magnus,[1] and the numerous accounts of Amazon states in the reports of travellers from the South. It is eminently natural that some of these reports should find their way northward.[2]

In Hrólfs saga kraka[3] we learn that:

> "There ruled over Saxland at that time a queen, who was called Ólof; she was in this wise a military king: she fared with shield and byrnie and girt with a sword and a helm on her head; thus was she disposed, fair of countenance, but grim of disposition and magnificent." Ólof refuses all suitors. The champion Helgi arrives in her kingdom and sends messengers, requesting an invitation to visit her. She is taken unawares, has no time to gather forces, and deems discretion the better part of valor. Accordingly she invites him to a banquet and puts him in the highseat--whereupon he loses no time in proposing. She thinks this a trifle hasty; but he remarks that it would be good for her pride and arrogance that they share a bed at once. She seems to accept and they retire to her chamber. But Helgi is drunk and falls asleep immediately. Quite unnecessarily Ólof stings him with a sleepthorn, and then shaves off his hair, pours tar over him, and sends him off insensible to his ship, informing his followers meanwhile that the king wishes to sail. The men are heavy with drink, and it is some time before they find their leader and remove the sleepthorn. Helgi sails for home, meditating revenge, while Ólof hastily gathers troops. Her pride has grown greater than before, and she causes a high watch-tower to be constructed.
>
> Helgi comes that way again, hides his boats, and bids his men wait for him three days, but no more. He hides two chests of gold and silver in the woods, and pretending to be a pilgrim, shows the treasure to one of Ólof's thralls. Ólof, it appears, is "the most greedy of women"; the thrall is bribed to get her to the woods, unaccompanied, to have a look at the treasure. She is seized by Helgi, who, ignoring her offers of marriage, takes her by force and keeps her by him for several days. After this he sails away. Ólof now bears in secret a daughter, Ýrsa, who is reared by humble foster-parents. When she is thirteen years old, Helgi meets and marries her. Ólof gets her revenge by informing Helgi of the true situation; Ýrsa then parts from Helgi in sorrow and returns to live with Ólof as her daughter.

A story very like this is narrated in Arngrim's Latin

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[1] See below, p. 28, n. 3.

[2] See the note on G. Jacob, below, p. 28, n. 3.

[3] FAS, I, 1 ff.; cf. 16 ff.; F. Jónsson (ed.), Hrólfs saga kraka og Bjarkarímur (Copenhagen, 1904). Pertinent is only "Hróars þáttr ok Helga," pp. 17 ff.; on the story cf. Jónsson, Litteratur historie, II, 82 ff.; Mogk, p. 842.

version of Skjöldungasaga,[1] with the exception that Ólof is already married to King Geirtjof. The mixture of the Humbled Beauty and the sleepthorn motifs--exactly as we have it in Clárisaga and others--is here combined with another widespread theme: that of the parent uniting with his or her own child.

We find closer similarity to our lygisögur in Hrólfs saga Gautrekssonar:[3]

> King Eiríkr and Queen Ingigerðr of Svíþiod have a daughter Þorbjörg who is high and mighty. She lives in her own castle at Ullerakr, rules over not less than a third of the country, "has taken to herself a following like a king's and has herself called king." Hrólfr hears of her and starts out with his brother Ketill and the latter's foster-brother, Ingjald of Denmark, to win her hand. King Eiríkr meanwhile has ominous dreams, which his queen interprets as signifying that Hrólfr is on his way thither. Eiríkr receives Hrólfr courteously enough and entertains him, but is not overly anxious to have him stay long, whereas the latter is angry. The queen advises her royal spouse to be more friendly, and he is so on the following day, and even gives the hero advice about the prosecution of the suit. Finally Hrólfr and twelve of his men are admitted to see the Maiden King, and find her clad in mail, amidst a group of armed warriors. The hero's brusque proposal of marriage results in a combat, and he must retire for the time being. Eiríkr dreams again of Hrólf's impending approach, and Ingigerðr urges cordiality. Eiríkr gives the young man warning and counsel, but the latter is impatient; "How long will a little maid mock us?" he asks, and proceeds to take the castle by assault. During this battle, as the saga-writer remarks, Þorbjörg's warlike conduct is the reverse of "maidenly." None the less she is defeated by Hrólf's magic, and must retreat; presently she yields to her father's persuation, and weds the young champion.

Our list would expand considerably if we were to include all accounts of maidens who were warlike, or who lived in towers, or who were afflicted with unwelcome suitors. I have tried to

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[1] A. Olrik, "Skjöldungasaga i Arngrim Jónssons Udtog," Aarbøger for nordisk oldkyndighed og historie (second series, Vol. IX [Copenhagen, 1894]). This Latin version is all that we have of the saga. See Jónsson, Litteratur historie, II, 825 f.; Mogk, p. 842.

[2] See below, p. 36, n. 2.

[3] FAS, III, 57 ff.; F. Detter, Zwei Fornaldarsögur (Halle, 1891); the saga dates from about 1300; cf. Jónsson, Litteratur historie, II, 822 ff.; Mogk, p. 840.

confine myself to those sagas which tell of or are closely related to the theme of a Maiden King. Details vary from saga to saga, and as a rule the later sagas are more fanciful and elaborate. But the reader should by now have at least some notion of the attributes and habits of a Maiden King.

CHAPTER II

ANALYSIS OF THE THEME

Description and Situation of the Maiden King and the Hero[1]

The foregoing sagas containing the story of the Maiden King fit into a fairly well defined pattern: a woman, young, unmarried, and accomplished, rules a country, and rejects suitors for her hand. A young and talented hero of royal birth sets out to win her and has difficulty in doing so. In the end they are united. Before this happy consummation, however, each has demonstrated skill and ingenuity in outwitting the other. Each has employed various magic articles, relied on helpers, magic and otherwise, and resorted to vulgar extremes to accomplish his end. The details of this pattern are the subject of the second part of this study.[2]

The MK is described as a woman of more than ordinary beauty: "Nowhere in the world was there her equal in appearance and cultivation" (Sb 5); "She was the fairest of all women" (Sfr 5); "There was no such woman since the fair Helen of Troy" (BrM 3; in the older version of this saga nothing is said about this, cf.

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[1] Unless otherwise stated citations refer hereafter to the following MSS: Dín, Stock. paper fol., No. 1; Gib, AM335 4to, No. 6; Vik, Stock. Perg. fol. 7, No. 8; Nít, AM529 4to, No. 2.

[2] Cf. E. Rösch, Der getreue Johannes (Folklore Fellows Communications, LXXVII [Helsinki, 1928], 6), where the story of Faithful John is analyzed into three components: (1) Securing the bride; (2) The helper averts perils; (3) The hero unspells the helper.

Folklore Fellows Communications will hereafter be referred to as FFC.

Mág 2); Fulgída's beauty was known everywhere; the MK is similarly described (Nít 31v; Dín 209v; Nl 4).[1]

In addition to her beauty the MK has been endowed with great wisdom.[2] She is cleverer than all the clerks, and her eye shines like the carbuncle[3] (Nít 31); none is her like in the arts and with runes (Dín 209v); none equals her in accomplishments (Sþ 5).

She has one great defect of character, that of haughtiness.[4] She has rejected and shamed many a suitor (Vik 54va); she

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[1]Cf. Bevers saga (Fornsögur Suðrlanda), p. 214; Blómstrvalla saga, ed. T. Möbius (Leipzig, 1855), p. 216; Örvar-Odds saga, FAS, II, 196; Ásmundar saga kappabana, FAS, II, 467; Göngu Hrolfs saga, FAS, III, 238; Hálfdanarssaga ok Brönufostra, FAS, III, 559; Sturlaugs saga starfsama, FAS, III, 592. See further FSS, p. xxiii, s.v. "skönhet."

[2]See Blómstrvallasaga, p. 16; Hjálmþers saga ok Ölves, FAS, III, 464; Sturl, FAS, III, 640; Partalopa saga, p. 1; cf. Herv (ed. Helgason), p. 102; E. Þórðarson (ed.), Mírmans saga riddara (Reykjavík, 1884), pp. 36 f.

[3]The eyes of Sedentiana beam like the stars, Sþ, p. 5.

[4]On haughtiness see Schlauch, pp. 92-94, cf. p. 84; Schlauch, "The Pound of Flesh Story in the North," Journal of English and Germanic Philology, XXX (1931), 348-60; K. Malone, "Rose and Cypress," PMLA, XLIII (1928), 397-446 (an account of the riddles proposed by a haughty princess to her prospective wooers); A. H. Krappe, "Arthur and Gorlagon," Speculum, VIII (1933), 209-22; K. Simrock, Die Quellen des Shakespeare, I (2d ed.; Leipzig, 1872), 183-254, chap. v: "Zum Kaufmann von Venedig" (three stories of a haughty maiden who tricks a youth by means of a drugged potion; these stories are followed by a commentary and comparison); Ch. Brunet and Anatole de Montaiglon (eds.), Li romans de Dolopathos (Paris, 1856), cf. the Preface and the fourth story, pp. 244-62; W. A. Clouston, The Book of Sindibad (Glasgow, 1884), which contains copious bibliography; V. Chauvin, Bibliographie des ouvrages arabes, Vols. I-XII (Liège, 1892-1922), especially Vols. I-VIII; see the connected bibliography on the "Seven Sages of Rome" in VIII, 1-31, and on "Dolopathos," ibid., pp. 30 f. (further references to Chauvin are given below); J. W. Spargo, Virgil the Necromancer: on the Merchant of Venice story, p. 35; on the Seven Sages of Rome, pp. 329-31; on "Virgil in the Basket," pp. 50, 54, 57, 59 ff., 136-206 (cf. pp. 162, 198 ff.).
The story of the haughty maiden who repulses all suitors is told in the fairy story "König Drosselbart" (King Thrushbeard), cf. J. Bolte and G. Polívka, Anmerkungen zu den Kinder-und Hausmärchen der Brüder Grimm, I-V (Leipzig, 1913-36), cf. No. 52, 443-49; see the references in L. Mackensen, Handwörterbuch des

has had her suitors slain and their heads set on palisades (Sfr 7; Gib 23v); she has sworn to wed no man who cannot defeat her in harp-playing and her governor Eskupart in battle, and fifteen kings have already been overcome (Gib 23v); she has insulted all wooers (Dín 209v; cf. Sb 23); she maims and kills suitors and no one dares call her "woman"[1] (HrG 11, 16); she is grim and proud and her arrogance grows with opposition (Hrk 18, 20); she is "so bold that she wishes to be called king" (Gib 22r, l. 22; cf. Hrg 11); she fights in unmaidenly fashion (HrG 24); her father has suitors maimed and killed[2] (Nl 5); with her own hands she carves

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deutschen Märchens, Vols. I-- (Berlin, 1930--), cf. I, 443; ibid., pp. 383 f., s.v. "Demut und Hochmut"; ibid., pp. 316-22, s.v. "Brautwerbungsmärchen"; II, 225-27, s.v., "Frauenwettkampf." This story is common in Europe, including the Scandinavian countries; cf. Þorsteins saga Vikingssonar, FAS, II, 385; for the various versions see E. A. Philippson, Der Märchentypus von König Drosselbart, FFC, L (Greifswald, 1923), 6-8 (of the Icelandic sagas on this theme, only Clárisaga is mentioned by Philippson); on pp. 9 f. of this monograph is found a tabular summary of motifs, which is carried out in the balance of the work. In the notes below I shall refer to this table as FFC, L, Aa, etc.

Specific acts of haughtiness are discussed in the test below. Cf. maidens who are hostile to suitors with those who merely wish to preserve their maidenhood: such maidens are Alfhild and Gyritha in Saxo Grammaticus, Gesta Danorum, ed. A. Holder (Strassburg, 1886) vii. 228 ff., 248 respectively; cf. the proud queen who slays wooers, ibid. iv. 101 ff. For a bibliography on maidens who resist love, see E. Rodhe, Der griechische Roman (Leipzig, 1914), p. 157 [147], n. 4; cf. Das Nibelungenlied, ed. K. Bartsch (2d ed.; Leipzig, 1869), v. 46; in Partalopa saga the MK would not lower herself by marrying any king; Part, p. 2. This whole subject is tied up with the theme of "winning the bride." See HwbdtM, I, 316-20, s.v. "Brautwerbungsmärchen"; see also FFC, Vol. LXXVII; Detter, p. xxxviii. Cf. further Fr. Panzer, Hilde-Gudrun (Halle, 1901), pp. 250 ff., 267 ff., and passim. Various aspects of this theme will be elaborated in the notes below. See the extensive analysis of this theme in G. Baesecke, Der Münchener Oswald (Breslau, 1907), pp. 266 ff.

[1] See HrG, FAS, III, 69, where Þorbjörg masculinizes her name to Þorbergr; similarly, Hervör becomes Hjörvarðr, Herv, FAS, I, 443.

[2] See König Rother, ed. Th. Frings and J. Kuhnt (Bonn, 1922), p. 82; cf. Baesecke, p. 267.

the "blood-eagle"[1] on the brothers Hálfdan and Vilhjálmr (Sþ 27). An added feature is that she may be mature at some early age, such as eleven years (Dín 209v), or fifteen years (Sfr 15).[2]

The maiden becomes a king[3] apparently by her own act (Vik 54va; Gíb 22r; Nít 31; HrG 11; Sfr 7), or because her father

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[1]See Cleasby-Vigfússon, p. 70, s.v. "blóð-örn"; J. Fritzner, Ordbog over det gamle norske Sprog., Vols. I-III (Christiania, 1886-96), I, 158, s.v. "blóðörn." See the commentary on this punishment in H. Gering and B. Sijmons, Kommentar zu den Liedern der Edda, Vols. I-II (Halle, 1927-31), II, 182. The two brothers in Sþ are also branded; on this see J. J. Meyer, Hindu Tales (London, 1909), p. 110; Bolte-Polívka, III, 114, n. 1. On tarring and feathering (cf. also the sleepthorn motif) see H. F. Feilberg, Bidrag til en ordbog over jyske almuesmal, Vols. I-IV (Copenhagen, 1886-1914), III, 811a, s.v. "tjaere"; I, 301, s.v. "fjer."

[2]Lagerholm, p. 41, n. 6.

[3]Maiden Kings tie up more or less imperfectly with traditions about Amazon kingdoms and their rulers; cf. J. Bachofen, Das Mutterrecht (Basel, 1897), passim, but especially pp. 205 ff.; Olaus Magnus, Historiae sept. gent. breves XXII (Editio nova; Lund, 1645), pp. 208-12; G. Jacob, Arabische Berichte von Gesandten an germanische Fürstenhöfe aus dem 9. und 10 Jh. (Berlin, 1927), pp. 14, 30 ff.; cf. the bibliography. On the "Land of Women" see Patch, PMLA, XXXIII (1921), 624 (No. 81). See also H.-G. Güterbach, "Die historischen Traditionen . . . . bei Babyloniern und Hethitern bis 1200," Zeitschrift für Assyriologie und verwandte Gebiete, Neue Folge, VIII (1934), 1-91, cf. pp. 28 ff.; a temple priestess becomes king of all the world; Sir Henry Yule, Cathay and the Way Thither (2d ed., IV [London, 1916]), 108 ff.: Princess Urduja reigns over a city. On King Caidu's valiant daughter see H. Cordier (ed.), The Book of Ser Marco Polo, Vols. I-II (3d ed.; London, 1903), cf. II, 463. Lathgerta, a shield-maiden, slays her husband and takes over the task of governing, Saxo ix. 301, 304. Saxo tells of other warlike maidens: Thora (ix. 302); Alfhild (vii. 230; here one reads a brief disquisition on Amazons, cf. ccxxviii); Sela (ii. 87); Rusila (iv. 118); Stikla (and Rusila) (vii. 249); three Amazon leaders take part in the battle of Brávalla (viii. 257 f.). Poetic use is made of the theme in Sagan af Herrauði ok Bósa, FAS, III, 195, where Brynhild sits on the bridal bench clad in helm and byrnie! Cf. O. Jiriczek (ed.), Die Bósa-Saga in Zwei Fassungen (Strassburg, 1893), pp. 5 f. On the subject of shield-maidens see A. Olrik, "Forsøg paa en tvedeling af kilderne til Sakses Oldhistorie," Aarbøger for nordisk oldkyndighed og historie, VII (Copenhagen, 1892), 1-134, cf. pp. 52-26. For a maiden in armor see Nibelungenlied, vv. 434 ff.; cf. the combat she wages, ibid., vv. 451 ff.; she physically mistreats her suitor, ibid., vv. 668 ff.; one maiden slays her own three brothers when they pursue her and her (accepted!) suitor: Chauvin, V, 52 ff.

leaves the kingdom in her hands as he prepares to die (Geir 160), or because the old king wishes to escape the vanities of the world (Sþ 6). In one version, Þorbjörg's father gives her a third of his kingdom out of fear! (HrG, FAS III, 69).

The maiden is called "queen" (Hrk chap. vi); she is emperor over all India in everything but name (Vik 54va); she is "almost-ruler" (Clár 5); she rules over part, often one-third, of a kingdom[1] (HrG 11; Gib 22r); she is a viking ruler (Her, FAS I, 432, ed. Helgason 104); she is "like a military king" (Hrk 17); she is a princess who rules (Geir 160); she is a princess who would like to rule if given the opportunity (Mág 2; BrM 2 ff., cf. 4 f.).

We turn now to the hero himself. Like Sigurðr Þögli and Áli flekk, he may be unpromising at first, clumsy, slow, or even apparently dumb (Sþ 4);[2] he may be in disfavor with his father (Áfl 85). As a rule, however, he is handsome and promising above the average (Áfl 87; Nít 32r; Gib 19r). He may be a veritable Don Juan (Nít 33v; Dín 208r; Sfr 3). He may be large or full-grown at seven, eight, or twelve years, or some similarly early age (Áfl 87; Sþ 34; Nít 4; HrG 9; Dín 208; Gib 19).[3]

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[1]On the theme of one-third of a kingdom see Olrik, Aarbøger, IX (1894), 83-164, cf. 112, 87; Mírmans saga, p. 31.

[2]See Grettis saga Ásmundarsonar, ed. R. C. Boer (Halle, 1900), pp. 38 ff.; see Gautreks saga, FAS, III, 181 ff., where Starkaðr is a "coal-biter" in his youth, but soon becomes a great viking; F. Jónsson (ed.), Egils saga Skallagrímssonar (Halle, 1894), p. 76, n. 1, containing extensive literature on the "kol-bítr." See further Saxo vii. 240; viii. 272; iv. 113; HwbdtM, I, 125 f., s.v. "Aschenputtl," cf. pp. 375-80, s.v. "Däumling"; Bolte-Polívka, I, 165 (No. 21). See also Cleasby-Vigfússon, p. 347, s.v. "kol-bítr"; Fritzner, II, 313, s.v. "kolbítr"; H. Dehmer, Primitives Erzählungagut in den Íslendinga-Sögur (Leipzig, 1927), pp. 3, 6 ff.

[3]See Áns saga bogsveigis, FAS, II, 327; EgÁsm, FAS, III, 374, 382; Sörla saga sterka, FAS, III, 409; Hjálmólv, FAS, III, 454; Hálfdánarsaga Brönufostra, FAS, III, 568; Eiríks saga viðförla,

The hero may wish to leave home in order to see the world and perfect himself in the arts (Dín 208v). His voyage may take place under good auspices, that is, with assistance from home, if the hero be young (Nl 19; cf. Dín 208v,r; Sfr 4 f.); it may occur in the face of obstacles (Áfl 89, cf. 85);[1] both features may be present (Sþ 4, 52; Sigrgarðr frœkni was bribed to leave home, Sfr 5).

The hero learns of the MK in various ways. He may hear how his brothers have been mistreated by her (Sþ 67); he may see her in a vision (Gib 23v); she may be shown him by a dwarf (Gib 23v); he may be set to composing a poem about her, which causes him to fall in love with her sight unseen (Clár 5);[2] his advisers may recommend her to him with the avowed object of getting him married (Vik 54va; Nl 5; Mág 1; Geir 161). He may be sent for[3] by the MK to humble his pride (Dín 209r-210v, 214r-215v). He may set out with no explanations whatsoever (HrG 17; Hrk 18; Nít 33v); or to conclude, he may stumble on the MK's kingdom quite by accident (Áfl 94).

The hero may be unwilling to make the acquaintance of any MK[4] (Nl 5; Vik 54va; Mág 1; Geir 161), or may be ready to set sail of his own accord (HrG 17; Hrk 17; Nít 33v, 36r; Gib 23v;

FAS, III, 66. See also Saxo i. 11, 15, 20; vii. 241; Flóvents saga, FSS, I, 124, cf. 168; Bevis saga, FSS, p. 209; Egils saga (ed. Jónsson), p. 117; Partalopa saga, p. 2; Lagerholm, p. 41, n.

[1]See the preceding note; Feilberg, III, 1132a, s.v. "yngst"; HwbdtM, I, 186; Schlauch, Romance, pp. 95 ff. On abandonment of children cf. V. Guðmundsson and Kr. Kålund, "Sitte," Grundriss der germanischen Philologie, ed. H. Paul (2d ed., III [Strassburg, 1900]), 407-79.

[2]See Rohde, Roman, p. 53 [49], n. 4; cf. p. 575 [540], n. 4; literature to this motif is given in the introduction to S. G. Broberg, Rémundar saga keisarasonar (Copenhagen, 1909-12); cf. FFC, L, No. Aa, cf. 11.

[3]See FFC, L, No. Ab, cf. 12 f. [4]See FFC, L, 10.

Sfr 7); he may set out deliberately to avenge his brothers, and later decide to make the MK his own (Sþ 67).

He may require assistance of his father in the shape of vessels,[1] arms, and equipment (Dín 208v-r, Sfr 4 f.), in which case the father may either be reluctant and seek to discourage him for his own good (Sfr 15; but cf. Sfr 4), or he may be happy to grant the request (Dín 208v,r). The hero may request assistance from his teacher or adviser (Clár 9; Nl 19; Mág 2; Geir 161), or from a foster-father (Sþ 52), or a foster-brother (Vik 54va). Other helpers are taken on from time to time as desired.[2] The helpers may assist willingly, or in return for gifts or promises,[3] or after having been threatened. There is even one example of the hero's refusing honest assistance from a foster-father (Sþ 35 f.). In many instances a sea-voyage is necessary, and several of the heroes set out with a merchant-fleet[4] (Clár 9; Sfr 15 f.; Nl 19; Vik 54vb; Gib 23r). Disguises are not infrequent, especially on the second trip[5] (Clár 32; Nl 19, 52; Hrk 20; Gib 28r; Nít 33r, *7; Vik 54vb; Sfr 15 f., 20 f.; Sþ 77 f.). Disguises and shape-blendings will be discussed below (pp. 48 ff.).

The purpose of the hero may be to secure the MK's hand in honorable marriage (HrG 17; Nít 32v; Clár 29; Vik 54va; Nl 10 ff.; Mág 2; BrM 3 f.; Geir 160), or it may be something much less

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[1]See FFC, LXXVII, 6, on sea-versions ("Seefassungen") of the story; cf. pp. 174 ff. on the "merchant-formula."

[2]Bolte-Polívka, II, 79, 95.

[3]Lagerholm, pp. xxxv ff. ("The Grateful Dwarf"); Bolte-Polívka, I, 450 ff. On rewards: ibid., II, 131 ff.; III, 45 ff.

[4]Note 1 above. This motif was very common in Middle High German literature; cf. Baesecke, pp. 268 ff.; FFC, Vol. L, No. C1. On enticing into the boat see FFC, LXXVII, 102 ff., 174 ff. On the quest for a bride for the king cf. A. Aarne and S. Thompson, The Types of the Folk Tale, FFC, Vol. LXXIV (Helsinki, 1928), No. 531; Bolte-Polívka, III, 18; Völs. as just cited.

[5]Cf. the preceding note.

idealistic (Hrk 19; Gib 23v; Dín 211r). The tasks he faces include getting the MK's consent (Sþ 77 ff.; HrG 17; Geir 160 ff.; Mág 2 f.; BrM 3 ff.; Vik 54va; Nl 10 ff.; Sfr 10); getting into bed with her (Gib 23v; Dín 211r; Hrk 19; Clár 40; Sfr 11); overcoming her castle(Sþ 70 ff.; HrG 23); or fetching dangerous animals (Sfr 23 ff.); playing a bespelled harp in competition with the MK (Gib 25r); defeating a giant champion (Gib 26v). Several fortunate heroes have no problem at all: (Her, FAS I, 443 f., ed. Helgason, 115; Áfl 98). Áli flekk, however, has earned his lady by repelling her enemies (Áfl 96 ff.). Seldom does the hero succeed on the first attempt, but must return one or more times with cunning or with force[1] (Sþ 78; HrG 23; Hrk 20; Vik 54vb, 54ra; Dín 214v, 215r, 217v,r; Nít 35v, *7; Sfr 16, 21; Nl 22, 55, cf. 13; Clár 32; Gib 28r). Once repulsed, Jarl Geirarðr is summoned back (Geir 163). Ingi, one of the two heroes of Nít, does not succeed in winning the MK, but is rewarded with another maiden almost equally as good[2] (Nít *8v).

In the majority of cases the male and female heroes marry in the end (HrG 24; Vik 55vb; Mag 10; BrM 10 f.; Nít *7r; Sþ 117; Áfl 98; Geir 170; Dín 221v, Clár 70). In certain sagas no marriage takes place (Hrk 21; Gib 29v). The hero may help the MK before the marriage (Áfl 96-98; Geir 164; Gib 28r; Nít 37r, 38v); or he may be helped by her afterwards (Áfl 107 ff.; HrG 31 ff.). Of course the MK has advisers and helpers, ordinary and magic, regular and occasional, as well as various magic implements. These will be considered below under separate headings.

We turn now to one of the most conspicuous features of this group of stories: the various arts and devices which the MK

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[1] Cf. FFC, LXX, 102 ff.

[2] Compare the theme of the multiple marriage, below, p. 43, n. 1.

and the hero employ to deceive or get the better of one another.

The Humiliation

The Maiden King's Treatment of the Hero

Dínus dramblâti and his forty followers are twice spelled into visiting the fair Phíloménía of Bláland, the first time by means of a magic apple which they divide among them (Dínus takes the biggest portion) and which inspires them with an overpowering passion for Phíloménía and her maidens[1] (Dín 210v,r), and the second time by means of a potion which has exactly the same effect (Dín 215v) (this passion is later allayed by the influence of certain magic pillars). This is the only saga with such a prelude. The mistreatment regularly begins with the arrival of the suitor. The saga-writers are usually content to indicate in general terms the treatment accorded those who visit the MK previous to the arrival of the hero. The luckless wights are fortunate when they are merely shamed, insulted, and driven off (Sþ 23, cf. 51 f.; Dín 209v; Vik 54va; Clár 7 f.). Many of them are maimed, slain, even decapitated, their heads later being erected on poles (Sfr 7; HrG 11, 16; Gib 23v). In only two sagas do we find a detailed description of the punishment meted out to previous (or subsidiary) suitors (Sþ 27 f.; Nít 35r, 36v).[2]

We have already noted the prevalence of the sleepthorn incident,[3] which occurs in four sagas (Hrk 19; Clár 40 ff.; Vik

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[1]Cf. Schlauch, Romance, pp. 146 ff., on magic objects; cf. the sudden passion and quest, pp. 61, 65; see also Feilberg, I, 240b, s.v. "drikke." On love philtres see Saxo v. 125, 148. These are discussed below.

[2]FFC, Vol. L, No. B. Cf. above, p. 8, where Hálfdan and Vilhjálmr must submit to branding, tarring, and the blood-eagle. Heiðarlogi and Vélogi are lured to death by trickery, cf. p. 12.

[3]See below, p. 54, n. 5.

54vb; Sfr 11 ff.). In Hrk a real sleepthorn, in the other sagas a drinking potion, is used. This theme is embroidered upon in various ways: the hero may be shaved and tarred (Hrk 19; Vik 54vb), or beaten and cast on the floor (Clár 40 ff.; cf. Sfr 14 f.). By falling asleep he may forfeit a stipulated piece of property; usually he does so more than once (Clár 39 ff.; Sfr 11 ff.). In one instance he has learned to beware the potion, and this almost costs him his life (Sfr 14 f.).

In some cases the hero never gets as far as the MK's boudoir. He may be consigned to a pit to starve, for instance[1] (Sb 7), or under the pretence of favor he may be quartered with his companions in a building with a concealed pit in the center of the floor and sharpened spearpoints projecting from all the benches (Sfr 22).[2]

A motif well known to folklore is that of the difficult task.[3] The hero may be compelled to slay some person or animal, to fetch some animal or some object, to take part successfully in some unfamiliar or impossible game, etc. Gibbon must coax forth music from a bespelled harp (Gib 25v-26v), and finally accomplish the death of a mighty champion[4] (Gib 26v). This is not the end of his troubles, however, for the MK sends her whole army against him in revenge for her defeat. In Sfr the hero and his two foster-brothers must fetch back a given number of various kinds

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[1]Cf. Schlauch, Romance, p. 112; Lagerholm, p. 162, n.; below, p. 58, n. 1.

[2]Cf. below, p. 58, n.1.

[3]Cf. below, passim; Types, p. 554; Bolte-Polívka, II, 19 ff.; FFC, LXXVII, 120 ff., s.v. "Abwehr der Gefahren." Further: S. Thompson, Motiv-Index of Folk-Literature, I-VI (Bloomington, Ind., 1932-35), H900 ff. (III, 356 ff.); Dehmer, pp. 89 f. See also the contest among the suitors, Types, p. 508.

[4]Cf. Boggs, Index of Spanish Folktales, FFC, XC (Helsinki, 1930), 40-52 (Nos. 300-99), s.v. "Supernatural adversary."

of livestock by a given date (Sfr 23 ff.).

Frequently the hero must wage warfare with disagreeable opponents.[1] Two examples of that have just been noted above for Gib. Sigrgarðr frœkni must defend his life, first against twelve slaves, and then against an entire army (Sfr 14 f.). On his searching expedition he and his companions are attacked by three hired ruffians (Sfr 24), by a vicious she-wolf (Sfr 25), who was the MK's stepmother in disguise, by trolls (Sfr 26), a giant (Sfr 27), a dragon (Sfr 27), and a three-horned ox (Sfr 26). Sigurðr þögli must fight the MK's army and is captured (Sþ 70 f.). Nikulás leikari must defend himself and his kingdom against his father-in-law's immense army (Nl 57 ff.). Dínus and his forty companions must battle a like number of savage giants, only to have these turn out to be trees (Dín 212v).

The heroine may inflict the hero and his companions with inconvenient horns (Dín 215r). She may steal his magic carpet from him[2] (Vik 54ra, Sfr 17). She may fill him and his followers with an inconvenient passion by means of a magic apple or drink[3] (Dín 210r, 215v), and in doing so may have tricked his attendants with apparently valuable jewels which prove to be dross (Dín 210v,r). She may ruin his expedition and his humor by spilling a soft-boiled egg all over his glorious raiment (Clár 22). She may palm off a slave-girl on him as herself[4] (Nít 34r). She may

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[1] Cf. preceding note.

[2] Cf. below, p. 55, n. 4.

[3] Bolte-Polívka, II, 163 f.; cf. below, pp. 54 f.

[4] Cf. H. Günther, Zur Herkunft des Volksbuchs von Fortunatus und seinen Söhnen (Freiburg in Bresgau, 1914), p. 27 (hereafter abbreviated Fortunatus) (cf. Günther, Fortunatus. Nach dem Augsburger Druck von 1509 [Halle, 1914]); E. Tegethoff, Studien zum Märchentypus von Amor und Psyche (Bonn, 1922), pp. 20-23.

abduct his sister (Nít 37v). She may entice him up a tree to pick her an apple, and so make her escape[1] (Vik 54ra). She may take revenge on him by revealing the terrible secret that he has married his own daughter, the fruit of the forced union of the hero and the MK (Hrk 23).[2]

The Hero's Treatment of the Maiden King

The hero is not at all lenient in his treatment of the MK. He likes to abduct her, in addition to all that goes with that ungentle act.[3] Helgi takes advantage of Ólof's cupidity, lures her into the forest, and takes her by main force (Hrk 22). She is left with child after this[4] (Hrk 22). Again, the MK is forced to submit to the hero three nights in a row, he in repulsive disguise each time (Sþ 83 ff.). Gibbon, after many preliminary difficulties, surprises the MK as she sleeps and has his will of her, first depriving her of powers of resistance by means of a magic cowl (Gib 28r). A similar thing occurs in Dín (217r). The MK Nítída is kidnapped, but escapes without shame (Nít 37v, cf. 33r). The MK Fulgída is likewise abducted, but the result is honorable marriage (Vik 54rb, cf. vb). Certain subsidiary features are attached to these forceful seizures. Access to Fulgída is gained by the process of inducing illness in her and posing as physi-

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[1] See below, p. 55, n. 3.

[2] Cf. Thompson, Motiv-Index, N365.2, cf. T411; cf. the literature on the incest motif in Rohde, Roman, pp. 447 ff. [419 ff.], nn.; O. Rank, Das Inzest-Motif in Dichtung und Sage (Leipzig, 1926), pp. 337 ff.; G. J. Frazer, The Golden Bough, Vols. I-XII (3rd ed.; London, 1907-15), V, 43 ff.

[3] FFC, Vol. L, No. Er; for humiliations in general, cf. No. E; HwbdtM, I, 383 f., s.v. "Demut und Hochmut"; pp. 541-54, s.v. "Entführung"; cf. below, passim.

[4] Cf. the following page, n. 4.

cians[1] (Vik 54rb). Sigurðr þǫgli gets control over MK Sedentia by bribing a dwarf to steal her nature-stone and then making her obey the influence of certain magic articles possessed by him,[2] so that she must follow him wherever he goes (Sþ 74 f., 81 f.); in addition he stirs up an artificial storm[3] three times in succession, which leaves her no choice but to apply to him for protection at his own price (Sþ 83 ff.). She also bears a child[4] (Sþ 104), as does the MK in Gib (29v). Fulgída is tricked into stepping onto a magic carpet (Vik 54va). The humiliation may be intensified by compelling the MK to be a spectator, along with the entire court, of a dramatic portrayal of her previous misfortunes (Sþ 111 ff.). Or she may be punished by having to trail along after a miserable beggar, endure his curses and blows, and procure food and shelter for him.[5] This punishment culminates in her being shown the hero's beautiful garment which she had stained with an egg (Clár 53 ff.). In this saga, moreover, the hero has gotten control over the MK by bribing her confidante to reveal

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[1]Cf. FFC, Vol. L, No. Ey; cf. below, p. 50, n. 1

[2]Feilberg, III, 60ab, s.v. "ring"; ibid., p. 1178, s.v. "ønske"; Bolte-Polívka, II, 39; cf. below, p. 53.

[3]Feilberg, III, 595b, s.v. "storm"; Friðþjófssaga, ed. G. Wenz (Halle, 1914), pp. 11 ff.; Nornagestssaga, FAS, I, 315 ff., 324; cf. Wenz, p. cxvii.

[4]This may lead to the motif of Sohrab and Rustem on the one hand, or to an unnatural union on the other. For the former see Schlauch, Romance, pp. 113 ff.; Types, pp. 707, 873; Bolte-Polívka, II, 380 ff.; Chauvin, V, 72 (No. 21 n.); Rank, pp. 162 ff. On the incest motif see the preceding page, n. 2, for a discussion of the stepmother and her relations to the incest theme, cf. Rank, pp. 125 ff.

MK Flórentía retires to a cloister (Gib 29v); cf. the story of Florentia the Good, who retires to a cloister after being wooed (unsuccessfully, for she is already wed) by many men: Rohde, p. 568 [534], n. 2.

[5]FFC, Vol. L, Nos. Es-u, Ex-Exb; cf. B. Heller, Die Bedeutung des arabischen 'Antar-Romans für die vergleichende Litteraturkunde (Leipzig, 1931), pp. 88 ff.

the secret of the sleeping-potion[1] (Clár 47). One hero hangs up a magic golden tablet which causes all who look at it to dance and sing in the street like buffoons;[2] not only the MK but her entire court as well are affected (Dín 214v). Gibbon plays the harp with magic gloves obtained from a dwarf, and this fills MK Flórentía with boundless rage and chagrin[3] (Gib 25r). The hero may assign tasks to the woman after their marriage (Mág 3 f.; BrM 11 f.).

In one instance the hero is not concerned with humiliating the woman, who is compliant enough (Nl 10 ff.), but with outwitting her royal father (Nl 16 ff.). This Nikulás accomplishes by disguising as a merchant (Nl 19); gaining the monarch's favor, first by the gift of a beautiful (magic?) shoe (Nl 25), and second, by rendering a wise legal decision (Nl 22 f.); securing the king's confidence by refusing the gift of a kingdom (Nl 28). Finally Nikulás has his men dig a secret passage to the maiden's bower from the warehouse which the king has allowed him for the storing of his merchandise (Nl 28), whereupon he abducts her, after bribing her maidens to secrecy (Nl 42). When the king has her stolen back again, Nikulás trades shapes with þórir the Hermit (Nl 52), after giving himself out to be dead, and by a bold appearance during a feast, retakes his bride, employing a talisman to prevent resistance (Nl 55). This leads to a determined effort on the old king's part to slay Nikulás and destroy his kingdom, to which end the former gathers a fleet of a hundred ships and arrives to do mischief (Nl 57 ff., cf. 59). He is deluded into burning up his own men, and in the end is reconciled

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[1] FFC, Vol. L, No. Dfa. [2] Cf. Motif-Index, D1415.

[3] Feilberg, IV, 201, s.v. "harpe"; III, 488a,b, s.v. "spille"; FFC, Vol. L, No. Dn.

to Nikulás--after a magic drink has been used on him (Nl 61).

The haughtiness of the hero is often a source of anxiety to the MK. We noted above that the latter was likely to be sensitive about being termed "woman." Þorbjörg is just such a woman (HrG 11, 16), and Hrólfr himself is just such a man. When he and twelve of his followers are finally admitted to the warlike lady, Hrólfr, ignoring her unfriendly aspect and her coat of burnished mail, speaks as follows: "According to your father's conversation you are his daughter rather than his son" (HrG 17). This lack of regard for her warlike predilections does not dispose her to be favorable to his subsequent suit. A battle takes place and Hrólfr slays ten men with his own hand before he is forced to flee (HrG 17 f.). Þorbjörg, in the meantime, surmises that he will return, and strengthens her defences accordingly. Hrólfr does return, and soon he wins the castle, chiefly by magic of an undefined nature (HrG 23).

We have already seen that the champion Helgi is most overbearing from the beginning, and wishes to spend the night with the heroine without any preliminaries whatsoever (Hrk 19). Clárús, in the disguise of King Eskilvarðr of Bláland, is proud and haughty, but this is merely a trick to induce the MK to send for him (Clár 37). Later, during her humiliation, he shows his haughty indifference by striking her (Clár 65). See also the passage in which a hero's brother strikes the MK over the buttocks with the flat of his sword (HrG 24). Sigrgarðr frœkni is a haughty Don Juan, and his followers have learned from him (Sfr 5). Prince Livóriús is another gallant of whom the women have no peace (Nít 33v). Dínus is the most ruthless of them all, with a particular liking for emperors' daughters. His extreme pride, which extends even to matters of food and drink, is described under four

headings (Dín 208r). We find a decided contrast to these gallants in Játmundr, who is proud enough, as befits an emperor in his own right, but cares no whit for the ladies (Mág 1; BrM 2).

Helpers

Prominent in our sagas is the theme of the helper, magic or otherwise. Both the hero and the MK have helpers, and the helpers may be ordinary (normally a parent), or extraordinary (magically gifted).[1] In many cases the hero's father grants his wishes or assists in some way: Dínus' father gives him a castle of gold and precious stones, with a stone wall around it and a company of young noblemen to guard it (Dín 208v,r). This contrasts with the attitude of the MK's father in the same story. King Maximinianús is very much against his daughter's experimenting with magic (Dín 209r, cf. 216r), and it is only as a final resort that he consents to co-operate with her in an attempt to trap and slay Dínus and his men when the alarm is sounded (Dín 217v,r, cf. 216r). This paternal caution is met with more than once. MK Þorbjörg's father finally persuades her to lay aside her armor and marry the hero[2] (HrG 24). The father of Sigrgarðr frœkni rejects his son's proposal to employ force and suggests craft instead (Sfr 15). Later, without giving any reasons, he furnishes assistance (Sfr 18); and still later, believing his son slain (Sigrgarðr poses as his own slayer, Knútr, whom he in fact has slain [Sfr 19]), the king arrives with an army to seek ven-

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[1] See FFC, LXXVII, 5, 10, 95 ff.; FFC, XC, 65-72 (Nos. 500-99), s.v. "Supernatural helper"; E. O. Sveinsson, Verzeichnis isländischer Varianten, FFC, LXXXIII (Helsinki, 1929), 59-78; Schlauch, Romance, pp. 145 f. On companions see Dehmer, pp. 3, 49, 55 f.; Bolte-Polívka, II, 79-96 ("Sechse kommen durch die ganze Welt"); Heller, pp. 12 ff.

[2] Compare the theme of allowing the daughter to choose her own husband, the so-called Swayamvara motif: B. Potter, Sohrab and Rustem (London, 1904), pp. 169 ff.

geance[1] (Sfr 34). As in HrG, so also in BrM, the father of the lady intercedes with her on behalf of the hero[2] (BrM 4 ff.). The result is a marriage, but one which fails to run smoothly at first (BrM 11 ff.).

The fathers of Áli flekk and Sigurðr þögli contrast with the helpful parents just described. Áli gets no help from home; on the contrary, he is put out to perish (Áfl 86). Sigurðr is far from promising in his early youth, and his father sends him away, not to die of starvation, it is true, but to be reared by a foster-father[3] (Sþ 4, cf. 34 ff.). As we have already seen, this does not appear to have diminished Sigurð's family loyalty (Sþ 35 ff.). Clárús' father provides him with a tutor, and then drops out of the picture (Clár 3). The father of the MK is often the one who sets her up deliberately in her high estate (Sþ 7). He gives her lands, or a tower, which is the start of her pride and arrogance (Dín 208r). In one case the royal father's hand is forced, and he gives his ambitious daughter a third of his kingdom to keep her from using violence (HrG, FAS III, 69).

In lieu of a father, a foster-father may play a helpful rôle.[4] Sigurðr þögli's foster-father would do anything for him, but Sigurðr will accept no assistance upon his initial faring-forth (Sþ 35 f.). Princess Elinborg sends her foster-father to

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[1]So also in GöHr, FAS, III, 325; cf. A. Heusler, Das Strafrecht der Isländersagas (Leipzig, 1911), pp. 48-68, chap. v: "Die Rache"; cf. pp. 38 ff.

[2]See the preceding page, n. 2.

[3]On the subject of fostering and foster-fathers see Wenz (ed.), Friðþjófssaga, p. cxvi; cf. the saga, chap. 1 (pp. 3 ff.); Hjalmðlv, FAS, III, 454. The features of these sagas are so intertwined that we cannot draw a motivated distinction between the helpers of the hero, on the one hand, and of the MK, on the other. It might nevertheless be borne in mind that convention dictates a characteristic set of helpers for each of them.

[4]See n. 3.

Geirarðr of Smáland, whom she has previously refused in marriage, to ask for help against the unwelcome Príamús (Geir 163). Flórentiá has two uncles, her father's brother (Gib 22r) and her mother's brother[1] (Gib 23v). The latter, the patriarch Albanús, is a man of many parts. In addition to being her adviser, he intercedes on behalf of the hero (Gib 25v, cf. 28v), and brings up the MK's son, Eskupart Junior (Gib 29v f.).

A mother seldom plays any part in these stories. In HrG the MK's mother dreams of the hero's approach on two occasions,[2] and advises her husband to receive him with friendliness (HrG 12 f., 21 f.). Prince Livóríús receives useful advice from his aunt, Aldía (Nít 38v, *7). MK Nítída has a foster-mother, Queen Elgídía of Púl (Nít 19).

In Gib a sister takes a prominent part in the action. Gibbon's sister Feríta appears and saves him once or twice from a dangerous situation (Gib 23r, 27v). She is instrumental in bringing him back to his first love, Grega of Grekkland, whom he marries (Gib 29r). Another sister is Gera, sister of the giant governor Eskupart[3] whom Gibbon, though unwilling, is compelled to slay (Gib 26v). Gera is befriended by Feríta (Gib 27r), and is married off finally to Kolr-Pluto (Gib 30v). The two heroes Ingi and Livóríús have each a sister, Listalin (Nít 32v) and Svíalin

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[1] On the theme of the maternal uncle see Potter, pp. 212-15; Bachofen, Mutterrecht, passim; Frazer, Bough, VI, 201-18, chap. xii: "Mother Kin and Mother Goddesse"; cf. II, 279 ff.

[2] See a similar dream in Þorstvik, FAS, III, 413.

[3] The same name occurs in Bev, FSS, p. 235 and passim; cf. the giant Escorfaut, who is slain by the hero, in the Old French romance "Maugis d'Aigremont" (ed. Castets, Revue des langues romanes, XXXVI [1892], 5-416), cf. p. 94. In Bev, as cited above, the giant pretends a fondness for the hero, but proves to be treacherous in the end and well deserving of the death he receives at the hero's hands.

(Nít 33v). Svíalin is carried off by the MK, but she is well treated (Nít 37v) and makes a good marriage (Nít *8), while Listalin is given to Ingi (Nít *8).[1]

Brothers of the hero are not frequent, exceptions being Sigurðr þǫglí's brothers Hálfdan and Vilhjálmr, whose adventures with the MK (Sþ 26 ff.) start the hero on his voyage of revenge. Hrólfr Gautreksson has a loyal helper in his brother Ketill, a man small in stature but rich in ingenuity.[2] Foster-brothers, on the other hand, are common.[3] Viktor's foster-brother, King Bláus, initiates the action with respect to the MK (Vik 54va). Sigurðr þǫglí acquires foster-brothers on more than one occasion (Sp 54, 67). Sometimes they are disguised or under a spell (see below, pp. 48 ff.). Dínus has an assistant, probably a foster-brother, named Bramaston (Dín 208r), who sits near him always. This, incidentally, is reminiscent of the relation between Nítída and Svíalin, with the added feature that the latter two drink from the same cup (Nít 37v). The convention of a brother for the woman, however, is carried out only in the case of the MK Nítída, who is favored with an able assistant and companion in Hléskjǫlldr, the son of Nítída's foster-mother Egídía (Nít 31).

Níkulás has a counselor, Skinnvari,[4] who must prod the

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[1] On double and triple marriages cf. Olrik, Aarbøger, VII (1892), 1-134, cf. 46 ff. Double marriages occur in FAS, III, 232 f., 403, 658-60; triple marriages take place in FAS, III, 185 f., 359, 452, 517, 554, 590; Partalopa saga, p. 45.

[2] This pair is reminiscent of the brothers Solomon and Morolf; cf. the extensive treatment of this motif in the introduction to Fr. Vogt, Die deutschen Dichtungen von Salomon und Markolf (Halle, 1880).

[3] Olrik discusses the custom of foster-brotherhood in Aarbøger, VII (1892), 59-63; see further K. v. Amira, Grundriss, III, 165 ff.

[4] This sounds very much like a dwarf-name; cf. Gould, PMLA, XLIV (1929), 939-67; see above, p. 13, n. 3.

young monarch into bestirring himself in the matter of securing a consort (Nl 6 f.). Skinnvari is promptly delegated to attend to this himself (Nl 7), and has some trouble for his pains. Master Pérús, in Clár, is more a tutor than a counselor of state (Clár 3). Flórentía's uncle, the patriarch Albanús, serves as her chief counselor (Gib 23v). The governor whom Flórentía has put over her kingdom, the champion Eskupart, though related to her (Gib 22r), is an assistant rather than a counselor--he acts only upon orders, and, as we learn in the scene describing his duel with Gibbon, belongs to the unimaginative, bulldog type of man.[1] Bláus serves Viktor in the double capacity of adviser and foster-brother.

In Clár, Serena has a noble maiden, Tecla, as an assistant and go-between (Clár 5). Nítída changes shapes with a slave girl to avoid unwelcome attentions (Nít 34r). The girl is not entrusted with any task requiring intelligence, however, and to make sure, Nítída has rendered her dumb for a month (Nít 34r). At the end of a month, as expected, she reveals the deception and lets her mistress in for some trouble (Nít 35v). Occasionally we find the theme of two men, brothers of one another, playing the helper part.[2] In Dín the MK twice sends two such brothers with magic objects to induce Dínus to visit her. They are afraid the second time, but must fare forth nevertheless. Once arrived, they are not permitted to speak with Dínus himself, but must negotiate with two of his subordinates, likewise brothers (Dín 209r, 210v). Both times the latter are deceived by the former. Prince

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[1] I assume he is human, for Eskupart is characteristically a giant. Compare this with the description given him earlier: "There was no one his like in Indíaland in knightly valor" (Gib 22r, l. 26).

[2] Compare the magician-brothers Gautan and O'gautan in Þorstvik, FAS, II, 410 ff.

Gibbon is assisted by his former sweetheart Grega[1] (Gib 20r, passim).

Sagas about the MK abound in chance acquaintances who turn out to be friends in need. The chance helper may even be a witch, such as the two creatures whom Sigurðr þǫgli saves from being devoured by his lion (Sþ 44), and who out of gratitude give him a number of invaluable objects (Sþ 48 ff.), thus usurping a function ordinarily exercised by dwarfs. The chance helper may be a hermit, such as þórir, with whom Nikulás changes shapes (Nl 52), or the rival magicians Anachoríta and Eremíta (Dín 214v,r, 216v).[2] He may be a merchant like Jónar (Sfr 15), or an odd-looking wayfarer, like the bespelled brothers Hǫrðr and Stígandi[3] (Sfr 18), or he may appear without characterization as do Refsteinn and Sloegrefr (Nít 33r, 34v). These two characters are typical dwarfs, although not so called.[4] The incident of the helpful dwarf is not uncommon. The dwarf may be without a name (Sþ 74; Vik 33r; Nít 36r); or he may bear a definite name, such as Lepus, Asper (Gib 20r and 22v respectively), Refstein, Sloegrefr. Bláus

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[1]The theme of the helpful maiden (fairy mistress) is widespread; see Günther, Fortunatus, pp. 12 ff.; Motif-Index, D825; Leach, Angevin Britain, pp. 215 ff.

[2]Compare the hermit in Flóv, FSS, pp. 171 ff.; Günther, Fortunatus, pp. 29 f.; HwbdtM, I, 507-09, s.v. "Einsiedler"; Motif-Index, D1713.

[3]Compare a similar situation, and the name Hǫrðr, in Hjálmǫlv, FAS, III, 478 ff.

[4]On dwarfs in general see Mogk, Grundriss, III, 289 ff. C. N. Gould, "They Who Await the Second Death," SSN, IX (1927), 167-201, cf. 190 ff. The dwarf is often a smith, or has access to great riches; cf. Gould, "Dwarf-Names: A Study in Old Icelandic Religion," PMLA, XLIV (1929), 939-67, especially 962, 965. These riches may be obtained through kindness, such as by rolling a ring to a dwarf-child (Sþ, p. 18 f.; EgilsÁsm, FAS, III, 388); for kindness to a dwarf, cf. þorstVik, FAS, II, 446. The dwarf lives in (or under) a stone or rock, þorstVik, FAS, II, 396; one may gain power over him by getting between him and the rock, Ánsbog, FAS, III, 388.

has a man named Kodier (alternate: Kador), who aids him in stealing a MK for Viktor (Vik 54ra); when it comes to the act of smuggling her from her kingdom, they benefit greatly by the councils of a strange man, probably a dwarf (Vik 54rb). Lepus aids Gibbon in slaying a witch and the latter's son, by producing a savage wolf out of his magic tent (Gib 33r). This wolf turns out presently to be the dwarf Asper (Gib 33r).[1] The most common function of the dwarf is to provide the chief characters with nature-stones, magic gold rings, and other useful appurtenances. Except for the witches in Sþ (43 ff.), none of these chance helpers are female.[2]

In one or two instances there is rivalry between the helpers. In Nít, for example, Prince Ingi has been helped by Refsteinn (Nít 33r), but the MK has been too clever for them (Nít 34v). When Livóríús casts about for assistance in getting Nítída for himself, he meets Sloegrefr in the same way that Ingi has encountered Refsteinn (Nít 34v). The following brief colloquy takes place: "I wish you were as crafty as your name! ['Sly Fox'], or do you know much magic!" "I know not less than Refsteinn, and the Maiden King would not have gotten away if I had been there!" (Nít 34v, 34r). In Dín the two helpers Anachoríta (Dín 214v,r) and Eremíta (Dín 216v) are engaged by the MK and the hero Dínus respectively, and as the representatives of opposing interests they have ample opportunity to demonstrate their talents.[3] Resorting to shape-changing among other things (Dín 216r, 217r ff.), they bring the advantage alternately to one side and the

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[1] On wolves, cf. below, p. 49, n. 2.

[2] Compare, however, the preceding page, n. 1.

[3] Notice the contesting dragons in Chauvin, V, 2.

other, until finally Eremíta succeeds in so terrifying King Maximinianús that the latter is eager to terminate hostilities at any price, including relinquishment of his daughter (Dín 219r). To cap the climax, Eremíta reveals Anachoríta as an evil impostor (Dín 219v), whatever that may mean in this connection!

The helper may act without apparent motivation, he may promise assistance as part of a bargain, he may demand something or he may receive a voluntary reward later on. The merchant Jónar in Sfr is willing to accord help, and receives a castle and the title of jarl in return for this (Sfr 16). This same type of reward[1] figures in Nít: Sloegrefr receives the title of jarl and three castles to support the dignity (Nít 34r). Refstein's reward is not specified (Nít 33r). Master Pérús in Clár demands control of the kingdom for a space of three years, and gets it (Clár 27); he has previously been threatened with death for failure to help (Clár 26). Þórir the Hermit likewise obtains a castle and an earldom, though not until the end of the story; he gets a wife in addition (Nl 64). Sigurðr Þögli intercepts a dwarf attempting to regain its dwelling in a rock (Sþ 74), and bargains for assistance. Livóríús withholds a valuable stone from a dwarf until assistance is provided him (Nít 36r). Anachoríta and Eremíta desire no reward--the former, however, with evil intent (Dín 219v).[2] The latter's generosity is explained by the fact that he is no magician for hire: he is really

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[1]This reward is often a portion (a half or a third) of the kingdom; cf. Bolte-Polívka, II, 131 ff.; III, 45 ff.; I, 450 ff. See also Egilseinh, FAS, III, 366; GöHr, FAS, III, 267. Cf. Lagerholm, p. 9, n.; Types, Nos. 575, 653.

[2]See Types, No. 301, in which the extraordinary companions betray the hero; cf. the treacherous Eskupart in FSS, pp. 235 ff.

Prince Valteríús of Indíaland, who has left home to demonstrate his arts abroad (Dín 230r).[1] Gibbon's sister Feríta reminds him that he has ill rewarded Grega for her many favors, and persuades him to marry Grega in recompense (Gib 29r).[2] In the same saga the unspelled Plúto, formerly Kolr, comments on how little he has rewarded the dwarf Asper for valiant assistance (Gib 30v).

In addition to the advisers and helpers listed above, the chief characters may have anywhere from a dozen to eight thousand followers. These are chiefly warriors or maidens. Hrólfr Gautreksson has forty followers (HrG 12); he is admitted to see the MK together with twelve of them, and finds her clad in mail and surrounded by warriors. Nikulás has thirty followers (Nl 4); Sigurðr þögli attends a feast with four hundred men. Sigurðr frœkni has followers who imitate him as a Don Juan (Sfr 5); he gathers a thousand men for an expedition (Sfr 9). MK Nítída is surrounded by maidens (Nít 19), Serena by sixty noble maidens and a thousand knights (Clár 5). Dínus has forty followers (Dín 208r), bold young knights, who are matched against Phíloménía's forty maidens (Dín 209v). Her father makes a hasty and secret journey with forty dukes and jarls (Dín 219r). It is Gibbon who is furnished with an army of eight thousand men by the patriarch Albanús (Gib 28v).

Shape-Changing and Disguise

A common feature of the lygisögur, not least those which tell of a MK, is shape-changing.[3] This may be voluntary and

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[1]"The Unspelled Helper" is a stock situation; cf. FFC, LXXVII, 5, 10; Hálfdanar saga Eysteinssonar, ed. F. Schröder (Halle, 1917), p. 24 (chap. xxxv).

[2]On the forgotten bride, see Tegethoff, Amor und Psyche, pp. 50-56.

[3]Feilberg, II, 577, s.v. "menneske"; IV, 48, s.v. "blod"; I, 598, s.v. "hest"; III, 676a, s.v. "svin"; II, 285b, s.v "krage";

caused either by the character himself or through the agency of talismans given by a dwarf or other magician; it may be brought about through a spell; or it may be limited to ordinary disguise.[1] We cannot easily draw a definite boundary between shape-changing and disguise, and the saga-writers do not distinguish.

A common disguise is that of a merchant. This disguise is assumed by Sigurðr þǫgli's elder brothers on their wooing journey to Sedentiana's kingdom (Sþ 24 ff.), and by Nikulás (Nl 19). On another occasion Nikulás changes shape with a hermit (Nl 52). Sigrgarðr frœkni disguises himself as his own supposed slayer, the pirate Knútr (Sfr 20); Gibbon on one occasion disguises himself as a monk (Gib 28r); Áli flekk disguises himself as a certain Stutthe∂in (Áfl 95); later Áli is transformed into a wolf, a plain case of lycanthropy (Álf 100);[2] wolves occur also in Sfr 25 and Gib 30r. The MK Ingigerð's sisters are transformed into a sow[3] and a filly

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III, 1136a, s.v. "aeble." See Bolte-Polívka, I, 86 ff.; II, 68; 534, n. 1. R. S. Loomis, Celtic Myth and Arthurian Romance (New York, 1927), cf. chap. xiv: "Merlin the Shapeshifter," pp. 124-36: Chauvin, V, 218 ff.: "Le changeur de Bagdad." See further Lagerholm, pp. 100 ff.; HwbdtM, I, 93-108, cf. especially 101 f., s.v. "Menschen zu Tieren umgewandelt"; Chauvin, VI, 197 (No. 321); HwbdtM, I, 560-66, s.v. "Entzauberung"; HwbdtAb, Vol. I, cols. 925-39, s.v. "Erlösung," cf. cols. 1636-52, s.v. "Fluch." See also Dehmer, pp. 31 f.; Saxo i. 20 f; ii. 44; v. 170; D. Strömbäck, Sejd. Textstudier i nordisk religionshistoria (Uppsala, 1935), cf. especially pp. 160-90; H. Holmström, Studier över svanjungfrumotivet i Volundarkvida och annorstädes (Malmö, 1919), passim; consult the bibliography, pp. [201], 90. For a typical shape-changer in the sagas, see GöHr, FAS, III, 241 f.

[1]See Heller, p. 99.

[2]Cf. the preceding page, n. 3; see the wolf in Völs, FAS, I, 126. For transformation to a fox, see ÞorstVik, FAS, II, 417; Types, No. 428; Dehmer, pp. 12, 68, 74: "Bärensohn."

[3]There is a transformation into a boar in Hrk, FAS, I, 105; ÞorstVik, FAS, II, 403; Saga Herrauds ok Bósa, FAS, III, 230 f.; to a bull in GöHr, FAS, III, 342; cf. Feilberg, III, 676a, s.v. "svin." The wicked stepmother plays a frequent rôle in these tales. According to Schröder, HEyst, p. 16, the earliest tale of this sort in the North is contained in the "Prologue" to Oddr Snorrason's Ólafs saga Tryggvasonar, ed. P. A. Munch (Christiania, 1853), cf. p. 1; cf. Bolte-Polívka, III, 488 ("Die böse Schwiegermutter"). On werewolves see also Leach, Angevin Britain, pp. 208-

(Sfr 6 f.); human beings are turned into crows in Dín 216v; the queer companions Hörðr and Stígandi prove to be handsome youths under a spell (Sfr 35 f.). Master Pérús appears as a beggar (Clár 52); Clárús disguises himself as Eskupart, King of Bláland (Clár 32); Sigurðr þögli makes himself into a herdsman, a dwarf, and a giant in succession (Sþ 83 ff.); he has already appeared as the knightly Amas (Sþ 77). Bláus and Kodier appear as physicians[1] (Vik 54ra,b), and later Bláus disguises himself as the MK Fulgída[2] (Vik 55va); the helper Kolr is Prince Plúto in disguise (Gib 29r). Ermengá disguises herself first as the Jarl Híringr[3] (Mág 4; BrM 15), and then as a fair maiden (Mág 5; BrM 19); Nítída makes the female thrall Íversa into a likeness of herself[4] (Nít 34r). Like Sigurðr-Amas (Sþ 77), Livóríús spends the winter in disguise in Nitida's castle[5] (Nít *7). Rival shape-changers turn themselves into huge dragons in one saga[6] (Dín 216r, 217r,

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15; cf. p. 211 on Tyodels saga, which Leach thinks is the earliest Scandinavian version (cf. Schröder, p. 16); to Tyodels saga cf. Kölbing, Germania, XVII (1872), 196; R. Meissner, Zeitschrift für deutsches Altertum, XLVII (1887), 190 ff., 247-67. See further G. L. Kittredge, Arthur and Gorlagon ("Harvard Studies and Notes on Philology and Literature," VIII [Cambridge, 1903]), 149-275.

[1]The god Óðinn plays a similar trick: Saxo iii. 80; cf. the magic illness caused by a dwarf in GöHr, FAS, III, 300; Günther, Fortunatus, pp. 25 f.; W. Seelmann, Valentin und Namelos (Norden, 1884), p. xlix (No. 60).

[2]Cf. preceding note; for the theme of a man disguised as a woman abducting a princess, see Bolte-Polívka, I, 46; cf. Types, No. 516; on theme of a man courted by another man, see FFC, XC, 104 (No. 857).

[3]Princess Secília disguised as Jarl Híringr in Mírmans saga, p. 56.

[4]Cf. the transforming-fluid below, p. 54. A similar situation occurs in HEyst, FAS, III, 524 (ed. Schröder, p. 97).

[5]This contrasts with his previous habit of "lying-out" both summer and winter; cf. GöHr, FAS, III, 240.

[6]Cf. the serpent in GöHr, FAS, III, 339.

218r). Other disguises occur in the same saga[1] (Dín 210v, 214r). Sometimes these disguises are not identified. Serena and Ermengá, while not actually resorting to disguise, yet manage to conceal their beauty (Clár 19; Mág 2; BrM 9). Under this heading we might further consider the trick of pretending to death or illness (Nl 47, 49). In Dín illusions are common (Dín 212v, 217r, 218r-219r). An illusion induces King Valdimar to burn up his own men as they sleep (Nl 59).

Magic Objects and Magic Creatures

Margaret Schlauch says:

> It would be hopeless to attempt to discuss the magic objects which appear so frequently in the romantic sagas. There is no end to the invulnerable suits of armor, unerring weapons, magic mirrors which reveal distant places, erotic talismans, bespelled garments, drinks of memory and forgetfulness, rich chessboards, and nattúrusteinar which our heroes are constantly seeking on quests, or receiving from the enamoured giantesses and well disposed witches who help them.[2]

She does actually discuss these magic objects in her splendid book Romance in Iceland. At least two other discussions are worth referring to in this connection, viz., Jiriczek's essay "Zur mittelisländischen Volkskunde,"[3] and H. J. Eggers' recent book

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[1] For transformation into crows, see Völs, FAS, I, 118; other bird-shapes include the hawk, in Herv, FAS, I, 487 f. (ed. Olsen, p. 4); the swallow, in GöHr, FAS, III, 266; the swan, in HrómGr, FAS, II, 373 f.; the eagle, in Sturlaugs saga starfsama, FAS, III, 613. For the theme of repeated transformations (by rivals), see Bolte-Polívka, II, 68 (rivalry between maiden and lover); see the contesting "dragons" in Chauvin, V, 2.

[2] Romance, p. 146. On magic objects see Motif-Index, D800-1699. (On magic in general cf. Schlauch, pp. 119-48.) H. J. Eggers, Die magischen Gegenstände der altisländischen Prosaliteratur (Leipzig, 1932), passim; H. Neuberg, Der Aberglaube in den Islendingasögur (Jena, 1928), pp. 39 f.; H. Dehmer, Primitives Erzählungsgut in den Islendinga-Sögur (Leipzig, 1927), pp. 92 ff. and passim; FFC, XC, Nos. 560-649, 72-77, s.v. "Magic object"; Bolte-Polívka, passim; HwbdtM, I, 93-108, s.v. "Arabische Motive," and passim; F. Y. Powell (ed.), The First Nine Books of the Danish History of Saxo Grammaticus (London, 1894), pp. lxxvii ff.

[3] Zeitschrift für deutsche Philologie, XXVI (1894), 1-25.

Die magischen Gegenstände in der altisländischen Prosaliteratur.[1] In the former, several of the sagas belonging to the MK group (Nít, Gib, Clár) receive no treatment. The second work bases its conclusions for the lygisögur largely on Jiriczek's article, and is for this reason also incomplete. There is room for a more detailed investigation of magic in the lygisögur.

The magic objects which appear in sagas about a MK serve various purposes.[2] They allow the possessor to see others who are at a distance or in disguise, and yet to remain invisible himself; permit him to assume any shape or disguise at will, or compel others to change shape;[3] render him proof against poison, fire, or weapons;[4] give victory, or warn him of danger;[5] help him to fly about at will; inspire others with irresistible passion,[6] or cause them to caper about like clowns,[7] or to grow fast to their chairs,[8] or to their saddles,[9] or to fall asleep,[10] or grow horns;[11] they open locks, etc.[12] They are possessed by MK and hero, by relatives and helpers, by friend and foe alike. The following are the most common magic objects in the sagas we are studying.

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[1]Leipzig, 1932. See further HwbdtM, II, 325-50, s.v. "Gebotszauber," and pp. 389-421, s.v. "Gegenzauber"; on countermagic see also Günther, Fortunatus, pp. 12 ff.

[2]On the purposes served by magic objects see Motif-Index, D1300-1599; Eggers, pp. 30 ff.

[3]Eggers, p. 36.

[4]Ibid., pp. 34 ff. On spells to blunt steel cf. Saxo iv. 119; vi. 187; vii. 219, 223, 244, 247.

[5]Eggers, pp. 30-34.

[6]Motif-Index, D1355, cf. D1427.

[7]Ibid., D1415.

[8]Nl, p. 55.

[9]Gib, p. 29r.

[10]Motif-Index, D1364.

[11]Eggers, p. 47.

[12]Ibid., p. 48.

Magical stones, usually but not invariably called "nature-stones," are a "stand-by" in nearly all of these sagas[1] (excluding the FAS). They possess numerous functions. For example, in N1 the hero finds three such stones (N1 20). One is red, one blue, the third green, and their functions are respectively to give victory in battle, to insure the favor of women, and to protect against the elements. They may enable one to fly about in the air at incredible speeds, thus usurping the functions of the magic carpet (Nít 34v, 36r). Frequently they enable the owner to see great distances, and in particular to know in advance of an unwelcome person's approach (Dín 210r; Nít *7; cf. Nít 33v, 34r, where a nature-stone should probably be postulated). These stones convey various and sundry powers throughout (Sþ 74, Gib 20r f.), and these powers seem to be interchangeable with those of the lump of gold, the magic ring, etc.

We meet with magic gold rings[2] in Sþ (12, 49) and Nít (36r), and with pieces of gold in Sþ (49), Clár (48), and Gib (24r).[3] Six brilliant jewels change hands in Dín (210v), and presently they are found to be imitations (Dín 210v,r). The carbuncle,[4] a stone of fabulous value in the lygisögur, figures in

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[1] See Eggers, pp. 38, 51. On nature-stones see Kålund, Alfræði íslenzk, I, 77-83; Schlauch, Romance, p. 196 ("Index"), s.v. "Magic stones"; see the precious stone with five faces, engraved with magic characters, in Chauvin, V, 48, cf. p. 72. See further Part, p. 19.

[2] See Eggers, pp. 38, 41, 44, 47; Types, Nos. 400, 554, 560, 665; Feilberg, III, 60ab, s.v. "ring"; III, 1178ab, s.v. "ønske"; E. Kölbing (ed.), Ívens saga (Halle, 1898), p. 30 n.

[3] Saxo viii. 280.

[4] On the carbuncle see Schlauch, Romance, p. 43; Chr. Boje, Ueber den altfranzösischen Roman von Beuve de Hamtone ("Beihefte zur Zeitschrift für romanische Philologie," XIX [Halle, 1909]), 81 f. On the general topic of magic jewels, see J. Evans, Magic Jewels of the Middle Ages and the Renaissance (Oxford, 1922) (I have not been able to see this work); HwbdtAb, Vol. I, cols. 552-

Sfr (16); Nít (19). A magic mirror[1] figures in one saga (Nl 20, passim). A golden tablet which has the power of causing those who gaze on it to dance[2] (Dín 214v) is less wonderful than the tablet which has four bottoms and a mirror in each (Sþ 49). Each of these mirrors has some extraordinary property.

The golden sheet in Sþ (49) is forgotten in the course of the saga, but not so the kerchief[3] in Dín (217v,r); this renders Phíloménía and her maidens incapable of movement. In Gib there is a golden bowl (27v); in Nít we read of a stone vessel with four corners, containing some effective transforming-water[4] (Nít 32v).

In Hrk there is a sleepthorn[5] (Hrk 19). In the lygisögur this is represented by a magic drink[6] (Clár 40 ff., Vik 32r, Sfr 11 ff.). Magic drinks have also the property of curing or transforming (Sfr 33, Gib 23r, 24r, *123). In one instance such a drink mollifies an angry king (Nl 61). The drink is administered

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56, s.v. "Edelstein"; Motif-Index, D1071. Nitida's eyes are likened to the carbuncle (Nít 19); cf. Hjálmólv, FAS, III, 375; Schlauch, Romance, p. 43.

[1]See Eggers, p. 69, cf. p. 37; Bolte-Polívka, I, 450, 463; III, 366 ff.; Feilberg, III, 481a, s.v. "spejl"; Chauvin, VIII, 191 (No. 228); cf. the clairvoyant sphere in Chauvin, V, 259 (No. 154).

[2]For this motif see Motif-Index, D1415.

[3]"Knitilskauti"; see Cleasby-Vigfússon, p. 347, s.v. "knýti-skauti"; Fritzner, II, 311, s.v. "knýtilskauti, knýti-skauti." The kerchief was probably knotted into a bag (cf. definitions).

[4]On transformation by bathing see Chauvin, V, 4 (No. 2); FFC, XC, 70 (No. 53); Kölbing, Ívens saga, p. 68, n. 5; GöHr, FAS, III, 309; cf. the corrosive water in Günther, Fortunatus, p. 25.

[5]See Eggers, p. 50, cf. p. 51; FFC, XC, 62 (No. 449), s.v. "Sleepthorn"; cf. ibid., pp. 54 f. (No. 408); Bolte-Polívka, I, 434-42 ("Dornröschen"); A. Wesselski, Märchen des Mittelalters (Berlin, 1925), pp. 253 f.; Boje, pp. 112 f. For an extensive list of objects causing sleep, see Motif-Index, D1364.

[6]See Eggers, p. 50; HwbdtAb, Vol. I, cols. 522-38, s.v. "Aphrodisiaca"; Feilberg, I, 240b, s.v. "drikke"; Wesselski, p. 254; Günther, Fortunatus, p. 28; Saxo iv. 125, 148; GöHr, FAS, III, 302, 309, 313, 335; Sturlst, FAS, III, 605.

through a flask with a double bottom in Vik (54vb). Drinking horns are mentioned in Nl (61), Gib (24r, cf. 30v), and Dín (216v). In the last instance these horns have been transformed into golden horns out of those caused to grow on human heads![1] (Dín 215r). Magic apples[2] are substituted for a drinking potion in one saga (Dín 210v, 215r); there are (presumably magic) apples of stone in Nít (32v). The apple mentioned in Vik (54ra) is not magic.[3] The fact that it is growing on an oak tree merely illustrates the botanical ignorance of the Icelanders, for trees are not indigenous to Iceland.

When the MK or the hero or one of their helpers was in an unusual hurry, a magic carpet[4] was resorted to (Sfr 16; Vik 54vb; Gib 23v, 27v, 19, 30r). A magic tent[5] is sometimes used, perhaps in combination with the carpet (Gib 27r, 29r, 30r, 21r; cf. Clár 51 f.). The metal tents drawn by animals of precious metal in Clár are extraordinary, if not possessed of magic qualities (Clár 28 ff.). Occasionally a boat without oars[6] comes to hand and fer-

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[1]For the theme of human horns caused by an apple, see Bolte-Polívka, I, 470 ff., 482; Types, No. 566; Motif-Index, D1375.

[2]Cf. HwbdtAb, I, 514-16, s.v. "Apfel"; FFC, XC, 62 (No. 449); Bolte-Polívka, I, 470 ff., 482; Chauvin, VI, 1133 (No. 286); Types, No. 566. On magic fruits, see Günther, Fortunatus, p. 25; Chauvin, VI, 74 (No. 239).

[3]This situation is reminiscent, however, of the motif of the tree from which it is impossible to descend; Bolte-Polívka, II, 163 ff.; Feilberg, II, 905b, s.v. "pæretræ"; Types, No. 330.

[4]Eggers, p. 47, cf. p. 70, n. 2; HwbdtAb, Vol. V, cols. 1591 ff., s.v. "Mantelfahrt"; ibid., Vol. II, cols. 1670 ff.; Feilberg, II, 457a, s.v. "luftrejse" journey through the air; Chauvin, V, 230 (No. 130); on magic transporting articles in general, see Chauvin, V, 229-31; cf. the flying horse made by a dwarf in Seelmann, Valentin, p. xlvi (No. 24); Motif-Index, D1540.

[5]In Gib the tent is used chiefly to aid in the production of magic articles, to effect transformations, etc. A magic tent appears in Hjálmólv, FAS, III, 468. See further Chauvin, VI, 135 (No. 286, n. 1).

[6]See Eggers, p. 37; Feilberg, III, 242b, 243ab; Motif-Index, D1523.2. There is a magic boat in Part (p. 4).

ries the hero or the MK to or from an island (Nít 32v; Gib 30v). The island just mentioned is the source of treasure[1] in the former saga (Nít 32v); a similar island occurs in Nl (19).

In several instances a magic veil or cowl[2] deprives someone of resistance (Gib 28r; Nít 33r, 35v, 36r). A pair of gloves[3] which gives the wearer power over animals is mentioned in Gib (21r); the gloves are employed, however, to play an obstinate harp (Gib 25r). A remarkable whip conjures up a castle when the owner carves on it (Gib 27r).[4] The gloves just mentioned are matched by a pair of shoes which enable one to run up a vertical cliff (Sfr 25);[5] the beautiful shoe named in Nl may or may not be magic (Nl 25). An extraordinary staff figures in Sfr (19, passim).[6] There is a strange harp[7] with many-colored strings in Gib (19); a capricious harp must be coaxed with magic in the same saga (Gib 25r). A magical threshold helps the hero in Clár (47 f.). In one saga we have an unusual wrestling-jacket (Sfr 35) and a bag

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[1]For the magic island, see Motif-Index, D936; F730 ff.; cf. the theme of magic objects found on an island, ibid., D849.3.

[2]These and similar objects have various attributes, including the power to render the wearer invisible; cf. Chauvin, V, 230; Nibelungenlied, vss. 431 ff. On the wishing-cap, see Günther, Fortunatus, pp. 22 ff.; Types, Nos. 228, 400, 566.

[3]See Eggers, p. 49, cf. 42; HwbdtAb, Vol. III, cols. 1410-12 (No. 4), s.v. "Handschuh"; Feilberg, III, 63a, s.v. "styrke"; Dehmer, pp. 54, 56, 102; Schröder, pp. 28 f.

[4]This may be a French motif; cf. Gould, SSN, IX (1927), 167-201, cf. p. 196, n. 77.

[5]See P. Sartori, "Der Schuh im Volksglauben," Zeitschrift des Vereins für Volkskunde, Vol. IV (1894). I have not seen this article. See also Chauvin, V, 229 (No. 130); Types, No. 515; for magic boots, cf. ibid., No. 328.

[6]See Feilberg, II, 150 f., s.v. "kjæp"; III, 541b, s.v. "stave."

[7]Eggers, p. 68, cf. p. 36; Feilberg, IV, 201b, s.v. "harpe"; FFC, Vol. L, No. Dn, "Harfenspiel." See the harp-playing in Saga Herrauds ok Bósa, FAS, III, 222 f.; Motif-Index, D1231.

with magic qualities (Sfr 18). A wealth-multiplying table[1] is mentioned in Sþ (49) and a magic chess-table in Sfr (16).[2] The chess-tables in BrM (22) and Mág (5) are apparently not unusual. In Sþ we read of an invincible sword (Sþ 12), and in Gib of a magic helm, sword, and byrnie (Gib 24r).[3] There are some strange pillars[4] in Gib (23v) and in Dín (211v). The first mentioned are twenty in number, and stand around the outside of the MK's castle. Unsuccessful suitors are suspended from them as a warning to others. In Dín there are thirty-four pillars. They sing like angels and make the heroes forget their inconvenient passion (Dín 211v,r). In addition to these pillars, there are many outstanding castles or towers; characteristically they are of precious metals and adorned with jewels or paintings.[5] In Sfr there is a

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[1]See Eggers, p. 37, cf. p. 69; Bolte-Polívka, I, 346 ff.: "Tischlein deck dich"; Dehmer, p. 130, n. 565.

[2]Eggers, pp. 37, 48.

[3]See Eggers, pp. 30 ff.; Feilberg, III, 690ab, s.v. "sværd"; Chauvin, VI, 66 (No. 233); FSS, pp. xxvii ff.; Sturlst, FAS, III, 606; Sörlst, FAS, I, 419; Sagan af Ketils Hængs, FAS, II, 137.

[4]See Feilberg, I, 514b, s.v. "guldpaale"; H. R. Patch, PMLA, XXXIII (1921), 626, n. 87. Compare the theme of the maiden who puts her suitors' heads on stakes: Types, No. 329; Bolte-Polívka, III, 368; IV, 113; A. Taylor, "Motif of the Vacant Stake in Folklore and Romance," Romanic Review, IX (1918), 21-28; K. Malone, PMLA, XLIII (1923), 397-446, cf. p. 414; J. J. Meyer, Hindu Tales (London, 1909), p. 98, n. ; Heller, pp. 100 f.

[5]See Schlauch, Romance, pp. 157 ff.; reference to the sagas are given in J. H. Jackson, "Sigurthar Saga Fóts ok Ásmundar Húnakongs," PMLA, XLVI (1931), 988-1006, cf. p. 999, n. 4; Schlauch, "The Palace of Hugon of Constantinople," Speculum, VII (1932), 500-14; W. A. Nitze and T. A. Jenkins (eds.), Le haut livre du Graal. Perlesvaus, Vols. I-II (Chicago, 1932-37), II, 314-16: literature; Feilberg, III, 376b, 377a, s.v. "slot." Pertinent passages from sagas in our group with this theme are Sþ, p. 7; Clár, p. 17; Dín, pp. 3, 6; Nít, p. 31; Gib, p. 23v; Nl, pp. 4 f. Feilberg, I, 515a, s.v. "guldslot"; Seelmann, p. xli (No. 6), pp. xlv f. (No. 23); Motif-Index, F760 ("Extraordinary cities"); cf. the towers, ibid., F772; Part, p. 5. A maiden often has her own hall with a stone wall around it (cf. sagas of the Maiden King, above, passim), as in Sörlst, FAS, III, 408. Often the castle is stumbled upon by accident: Part, p. 5; Chauvin, V,

treacherous hall of stone, in which the hero and his companions are quartered. A secret pit and rows of upturned spearpoints characterize this dangerous dormitory[1] (Sfr 22).

The dwarf, as we have seen above (pp. 43 ff.) is familiar in these stories (Sþ 74 [but cf. 85!]; Nít 33r, 34v; Gib 20r, 22v, cf. 24r). In several sagas we have witches[2] (Sþ 42; Sfr 5; cf. 25; Gib 29r). There are also giants and trolls[3] (Gib 22r; Dín 212v; Sþ 64, 88, 114; Sfr 27; Nl 22).

Dragons occur now and then[4] (Sþ 39, Dín 216r, 217r, 218r-219r; Sfr 25, 27). In one place there is a serpent lying on a treasure-hoard[5] (Sfr 28). A griffin[6] of gold figures in Clár

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72; Seelmann, p. xli (No. 6), pp. xlv (No. 23). The castle is raised by magic in Gib, p. 27r; Types, Nos. 512, 554, 560, 561, 675.

[1]On pits, see Lagerholm, p. 162, n.; Bolte-Polívka, I, 977 ff.; E. Kölbing, Zeitschrift des Vereins für Literatur-Geschichte, Neue Folge, X (1896), 381-84; Boje, pp. 91-96; Types, No. 403. Compare the widespread theme of the hero's being let down into a cave (burial mound, etc.) by means of a rope, and then abandoned; Dehmer, pp. 49, 50, 55-57.

[2]For witches, see HwbdtAb, Vol. III, cols. 1827-1920, s.v. "Hexe." For the frequently recurring theme of the witch and her son (cf. Gib, pp. 29r-30r), see Dehmer, pp. 100 ff. See also references to the wicked stepmother in this study, passim.

[3]See J. R. Broderius, The Giant in Germanic Tradition (Chicago, 1933); C. W. v. Sydow, "Jätterna i mytologi och folktro," Folkminnen ock folktankar, VI (Lund, 1919), 52-96; Mogk, Grundriss, III, 308 ff.; on friendship with giants and giantesses see Olrik, "Forsøg paa en tvedeling av kilderne til Sakses Oldhistorie," Aarbøger, VII (1892), 1-134; 40-43. The Cyclops motif occurs in Sfr (p. 27), Sþ (p. 64), and HrG, ed. Detter (p. 37); cf. Detter, pp. xxxvii f.; O. Hackmann, Die Polyphemsage in der Volksüberlieferung (Helsinki, 1904).

[4]See Dehmer, pp. 75, 78, 91; HwbdtAb, I, 365-404, cf. pp. 371 ff., 384 f.; HwbdtM, I, 411; Saxo vi. 180 f. See the following note.

[5]Dragons (serpents) are frequently the custodians of treasure, and in this capacity they overcome, or are overcome by, those who come to take the treasure; see Gould, SSN, IX (1927), 167-201; 170 (No. 4); Feilberg, II, 433, s.v. "lindorm"; Chauvin, VII, 10, n. 2; R. C. Boer, Untersuchungen über den Ursprung und die Entwicklung der Nibelungensage, Vols. I-II (Halle, 1906-09), I, 92-97; Rohde, p. 50 [47], n. 1.

[6]On the griffin, see Chauvin, VII, 13; VI, 29 (No. 201).

(31); a copper bear and a silver lion accompany it[1] (Clár 28 ff.). Each of these animals draws a tent of the same metal. Animals without magic trait are not numerous. The only one of consequence (outside of casual mention of the horse[2] and of gamebirds, passim), is the attendant lion.[3] The lady is accompanied by a passive lion in Clár (5). Sigurðr þǫgli's lion, however, is an active helper (Sþ 39 ff.). A three-horned ox[4] gives some trouble in Sfr (26); one hundred magic oxen figure in the same saga (Sfr 23). Gibbon chases a disappearing stag twice and lands in the middle of an adventure both times[5] (Gib 19, 22v). A strange animal, the hjasi,[6] occurs in the same saga (Gib 29v). In some instances the animals are works of the transformer's art (cf. above, pp. 49 f.). Thus the dragons (Dín 216r, 217r, 218r), the wolves (Áfl 100; Sfr 25; Gib 30r), the crows (Dín 216v), the sow and filly (Sfr 23). There is one instance of unspelling by burning the shape[7] (Sfr 32). The theme of the witch's life contained in

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[1]On animals of gold, see Günther, Fortunatus, p. 24; Heller, pp. 28 ff.

[2]Observe the remarks on horses in FSS, pp. xxvii f. In Dín, horses apparently have the power to fly (Dín, pp. 209r-210v).

[3]See Schlauch, Romance, pp. 46 f., cf. p. 167; Schröder, p. 35; Feilberg, II, 518b, s.v. "løve"; Kölbing, Ivens saga, pp. vii (literature), v, 75 ff., 84 ff.; Chauvin, VIII, 212, final paragraph, s.v. "Chevalier au lion"; observe the female lion and the cavalier, ibid., II, 105 (No. 68); Part, p. 29.

[4]There is a four-horned ox in Laxdœla saga, ed. Kr. Kålund (Halle, 1898), p. 88. Notice further the vicious bull in Hjálmöly, FAS, III, 498.

[5]This motif is common; HwbdtAb, Vol. I, cols. 86-110, s.v. "Hirsch," cf. col. 92; Feilberg, I, 624 f., s.v. "hjort"; GöHr, FAS, III, 273 ff.; for the literature on this, see Lagerholm, p. 25, n. In Part a wild boar is substituted (p. 3). See Heller, pp. 96 f.

[6]We know little of this creature; see the long note on it in Lagerholm, p. 4.

[7]See Holmström, passim; observe also the bibliography on shape-changing, above, pp. 48 ff.

the egg[1] occurs once (Sfr 7, cf. 33).

These are the themes and incidents in which sagas about the Maiden King abound.[2] The sagas are a fantastic web of narrative from many sources. No study of the present proportions could unravel the entire skein of incident, and countless features in these and other sagas await an explanation. The use of numbers; the system of names; the family relationship; the attitude towards religion; the degree to which familiar native themes and details are retained; these are but a few of the possibilities. I have said nothing of language or style. Comment on these features will be forthcoming in such degree as the lygisögur--and on this score one cannot separate Maiden King sagas from their fellows--appear in printed editions.

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[1] See Holmström on Germanic variants of the swan-maiden story, pp. 26-42; the heart of a troll, etc. is in an egg in Nos. GD1C, 21, 28, 66, 73, GN6, etc.

[2] It will be observed that the discussion of incidents has been kept strictly subservient to the main purpose of this paper: that of examining the theme of the Maiden King. The bibliographical notes have aimed at helpfulness rather than exhaustiveness.

CHAPTER III

CONCLUSION

At this point we shall examine the sagas about the Maiden King with the idea of establishing some probabilities as to their essence and source. Three FAS in particular are pertinent to our discussion. We must look at them once more before turning to the lygisögur.

The Hervarasaga tells us simply that the maiden Hervör called herself by the masculine name of Hjörvarðr and was leader of a band of vikings. We saw in Chapter II above that this conception was common in the North during the period when the FAS flourished. Of her own free will Hervör marries a man named Höfund. That is all that directly concerns us. Although she is not a proud maiden who humiliates a hero-suitor, she lays aside her viking costume before entering the married state. This she does of her own free will. It is not improbable that, had the hero been importunate at an earlier date, friction might have followed. Now, being captain of a band of vikings was during the saga-age not so remote from monarchy as the modern reader might suppose--for kingship was practiced on a small scale in mediaeval Scandinavia. Hence, Hervör may be related in fiction to other maidens who were actually kings. It is not necessary to establish this point further.

Hróars þáttr ok Helga, a part of Hrólfssaga kraka, tells of a queen named Ólof from Saxland who fares about in armor, is grim of disposition, and refuses suitors. She is not actually called "king," but is "like a military king." She fools the im-

portunate Helgi with a sleeping-potion,[1] and sends him a-packing. He returns, lures her into his power, and takes her by force. As compared with the Hervarasaga, another feature has been added here: Ólof bears a child, the maiden Ýrsa, whom Helgi later marries. This brings about further complications. Hróars þáttr brings us nearer the later versions of the Maiden King story in that a mutual humiliation takes place.

With Hrólfs saga Gautrekssonar, we are another step nearer the later story. Þorbjörg is high and mighty, has her own castle, and rules one-third of Svíaland. She has taken a king's following and has herself called "king." This saga, then, concerns a maiden who is proud, and who is a king. In addition to this, she is extremely unkind towards suitors, maiming or slaying them; and she will let no one call her "woman." She repulses and humiliates the hero of the saga; he returns and takes her castle by force and the use of magic. At this point Maiden King Þorbjörg is persuaded by her father to lay aside her armor, and wedded bliss ensues (it is not impossible that Hervör's unmotivated laying aside of her warlike habiliments is based upon parental persuasion. Even more likely is the assumption that, in the original version, the hero had overcome her. In the saga it is stated merely that she had grown weary of warfare). The Þorbjörg story represents a fusion of two motifs: that of the proud (here, warlike) maiden, and that of the winning of the bride. In addition, not only are we specifically told that the maiden was a king, but we are informed as to the exact manner of her becoming a king. Her kingship was essentially a military matter, and in one version of the saga (that appearing in FAS III, 57 ff.) her father relinquishes

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[1] She also uses a sleepthorn; that is doubtless the older version of the tale.

a part of his kingdom to her out of fear. This bespeaks a close relation between the notion of fighting maidens on the one hand, and that of Maiden Kings on the other. The fighting Maiden King resists the hero by physical force. She is definitely eager to do him bodily harm. The humiliation which we have been led to expect at this point takes the shape of an undignified blow with the flat of a sword.

We turn now to the lygisögur. With the aid of the manuscript catalogues and such editions as we have, we may gain an idea of the dates of these sagas. The earliest one of which we have knowledge is Clárisaga. It is fairly well established that the saga entered Iceland about the year 1290, although the earliest manuscript now extant is no older than to 1375, and may be somewhat later. Before 1350 we find Mágus saga Jarls (which does not contain clean-cut Maiden King tradition) and Geirarðs saga Jarls possibly from the same period. We have a fragment of Sigurðar saga þögla from about 1350-1400. With the exception of the late Nikulás saga leikara, the rest of the sagas are evidenced by manuscripts from about 1400. It is not possible to determine with certainty from the manuscripts whether one saga preceded another. Further, knowing what we do of the receptivity of the lygisögur to the most widely diversified material, we shall be wary of stating that one version is based upon another.

On reviewing the list of sagas, we find that the following are pertinent: Mág (BrM), Geir, Clár, Sþ, Vik, Áfl, Gib, Dín, Sfr, Nít, Nl. This last was helpful to us in the opening chapter for the purpose of showing how the idea of a Maiden King might gain currency; its lateness, however, precludes its shedding definite light on the origin of the genre of the Maiden King. We therefore dismiss Nl and consider the others. We note

that in every one of these sagas there is a hero who wooes a maiden (Maiden King); and in every saga except Áfl, he has difficulties with her. In Geir, however, there is an element lacking in the others, namely the recalling of the spurned lover to rid the Maiden King of an unwelcome wooer. A fusion of motifs has occurred here.[1] There is no trace of this theme in the other sagas; therefore, although Geir is early and apparently of the essence of Maiden King tradition, we shall consider it to be secondary and derived. But I should like to ask: is there a relationship between this saga and Áfl, either by mutual influence or by common derivation in part? Áli, like Geirarðr, helps the Maiden King in matters military. It is not inconceivable that in some original version Áli had been rejected and then called back. As a matter of fact, this is unlikely. In the first place, Áli comes to the Maiden King suffering under a spell; he helps her, and is subsequently helped by her; all of which makes a reasonably consistent story. She is not haughty and he has no trouble with her. Why, then, is she a Maiden King? A reasonable answer is that the motif was handy--and so in it went. The name of the Maiden King, Þornbjörg, is native, i.e., Scandinavian; perhaps the theme is native as well. Þornbjörg is considered to be a suitable name for a Maiden King (cf. HrG). Although haughtiness and humiliations are the typical ingredients of traditions about the Maiden King, they do not occur in the Maiden King saga Áfl. While placing it to one side, we remark that Áfl is a fairly early saga. The fact that it contains a Maiden King inserted in a story which was not a typical account of a Maiden King, suggests that the motif of Maiden Kingship was likewise early. Again we

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[1] A discussion of the Unwelcome Wooer, together with a partial list of the sagas containing the theme, is found in Schlauch, Romance, pp. 105 ff.

ask whether the theme was not common enough in the North to be termed native (not necessarily ultimately so, of course), and whether it was not grafted upon imported stories, likely of Oriental origin, about the humiliation of the Proud Fair One. In Partaloga saga we saw the theme grafted upon a saga about a fairy mistress--the so-called Cupid and Psyche motif. It is even more suitable that it should unite with an account of a treacherous and domineering woman.

Typical lygisögur about the haughty Maiden King are Vik, Gib, Nít, Sb, and Sfr. Every one of these devotes a substantial portion of its length to the theme; and every one calls the maiden "Maiden King." Close at hand are two other sagas, Clár and Dín. In each of these, the maiden is haughty and must be humiliated. In each, furthermore, she lives in a tower of her own. The heroine of Clár almost has the rule of the country. I venture to suggest that this last is another example of native Maiden King influence upon imported stories of a proud maiden. The motif of the Taming of the Shrew, as we know, is widespread, and the Maiden King sagas exemplify it. Very frequent in such stories is the theme of the drugged potion (sleepthorn). We saw it in Hrk, and again in Clár, Vik, and Sfr. Clár was translated from Latin about 1290, and thus became established at least as early as any of the lygisögur about a Maiden King. There is no reason whatever to believe that the sleepthorn incident sprang from Hrk into Vik or Sfr; there is every reason to believe that the tactics displayed by the heroines of these sagas are closely related to, even if not derived from, the actions of the heroine in Clár. The stories are complex and their flavor is definitely foreign--Oriental. This feature is evident to an extreme in Gib and Dín, each of which, by the way, contains one or more magic potions, although these are

not substituted for sleepthorns. The theme of the difficult task assigned by the maiden is found in Gib and Sfr. She is raped by the hero in sagas differing as widely as Din, Gib, and Sþ, and she is abducted by him in Vik and Nít. In none of the sagas is there a repetition of the enforced begging to which the heroine is subjected in Clár. Almost anything could and did happen in the lygisögur. Leach supposes[1] that Clár and Gib were imported in a fairly direct line from Byzantium, while Dín, Nít, Vik, Sfr, and the pertinent (i.e., introductory) portion of Mág (BrM), all of them Byzantine and Oriental in nature, were "transmitted by Scandinavian travellers in the East, and written in their final form in Iceland."[2] This would indicate that the theme was widespread throughout the East. There are in fact sufficient variations upon the theme to motivate the conclusion that this theme entered the North at many points.[3]

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[1]Unfortunately he does not elaborate upon his "Hypothetical Chart of Foreign Romances in Scandinavia," Angevin Britain, pp. 382-85.

[2]Ibid., p. 384.

[3]C. N. Gould has shown us how an Arabic tale became domesticated in the North: "The Friðþófssaga an Oriental Tale," SSN, VII (1923), 219-50. Such transmission of foreign material was doubtless frequent, in view of the close connections between Scandinavia and the Orient; see T. J. Arne, La Suède et l'Orient (Uppsala, 1914); Arne, Det stora Svitjod (Stockholm, 1917); A. Norrback (trans.), Nestorskrönikan (Stockholm, 1919); S. Rożniecki, Varægiske Minde i den russiske Heltedigtning (Copenhagen, 1914); H. Schück, Illustrerad svensk litteraturhistoria (3d ed., I [Stockholm, 1926]), 212 ff.; V. Thomsen, Ryska rikets grundläggning genom skandinaverna (Stockholm, 1874); P. Riant, Expéditions et pèlerinages des scandinaves en Terre Sainte au temps des croisades (Paris, 1865), cf. pp. 447 f. on the lygisögur; G. Jacob, as cited above; A. C. Cook, "Ibn Fadlân's Account of Scandinavian Merchants on the Volga in 922," Journal of English and Germanic Philology, XXII (1923), 54-63. See especially F. R. Schröder, "Skandinavien und Orient im Mittelalter," Germanisch-Romanische Monatschrift, VIII (1920), 204-15, 281-90, containing extensive bibliographies. I cite for what they are worth the following references to Maiden Kings in R. Burton, Plain and Literal Translation of the Arabian Nights Entertainments, now Entitled the Book of a Thousand Nights and a Night, Vols. I-X (Printed for the

We note some facts in the matter of variations. In Sfr the Maiden King is under a spell, and this is the alleged cause of her viciousness. The saga-writer did not know, as we do, that Maiden Kings should require no apology for their spite. In this saga, and in Sþ, the Maiden King is genuinely warlike and savage. In both sagas the hero and his friends are confined (in Sfr just lodged, as it were) to a dangerous place: on the one hand to a pit of serpents, on the other to a stone house bordered with upturned spikes and containing a pit where many have met their death. The numerous adventures and expeditions on land and sea in these two sagas testify further to a strong admixture of native lore. Such is the proper character of a Maiden King, and such is the proper setting for her and the hero's relations--if we assume that the theme of the Maiden King in a specific sense is essentially native tradition. In none of the elegant romances with a foreign smack is the Maiden King possessed of any characteristics that would set her apart from proud maidens in general. Coupled with this is the lack of foreign antecedents to the Maiden King story, in which the maiden is actually a king. The Icelanders, however, knew of a Maiden King, and when they found stories of proud and arrogant mistresses, they called these ladies "Maiden Kings." Nor was this appellation limited to originally haughty women. If the name sounded well, it could be applied to a fairy mistress, for example--she who was expected to be helpful and kind.

Burton Ethnological Society; no place or date [the six supplementary volumes of the rare "Benares" edition are here bound and numbered as seven]), III, 284 ff.; IV, 210 ff.; VI, 164; Suppl. I, 340. In conclusion, see Heller, as previously cited.

My purpose has been to make known a little-heeded group of Icelandic sagas on an unusual theme, and to point out its value and interest to students of literature and folklore. We should be helped by knowing to what extent Maiden Kings, in fact or in fancy, have flourished in other lands than the little outpost of Scandinavia from which the sagas spring.